BAKER'S

CHURCH MUSIC;

A COLLECTION OF

TUNES, CHANTS, SENTENCES AND ANTHEMS,

SELECTED AND ARRANGED FROM THE

WORKS OF BOTH ANCIENT AND MODERN MASTERS.

TOGETHER WITH

MANY ORIGINAL COMPOSITIONS.

BY B. F. BAKER.

BOSTON:
PUBLISHED BY JOHN P. JEWETT AND COMPANY.
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1855.

UNIVERSITY OF PRINCETON
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THEOLOGICAL SEMINARY

Division SCB
Section 2390

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PREFACE.

This Work is intended particularly for the use of choirs in churches; but it contains a compiete series of elementary studies for schools and classes, together with a variety of pieces suitable for Singing Societies and Musical Conventions.

Much care has been bestowed upon the examples and lessons, which are adapted to the successive stages of progress reached by the pupils;—the elementary portion being full, clear, and concise, in harmony with the principles of music, as well as suited to the wants of those learners who desire to obtain an accurate and practical knowledge of the subject.

As a large proportion of those persons, both in town and country, on whom the charge of church music falls, are unable to read music with that ease, which is necessary to produce true musical effect, and even fail in the true interpretation of the simplest hymn tunes—so that their performances seem mere exhibitions of physical effort and vocal manipulation —much care has been taken in the preparation of the exercises which are interspersed through the elementary part of the work. They are designed to facilitate the reading of music, and to enable the singer to perform his part with certainty, and at the same time with satisfaction to himself and his hearers.

The attention of the reader is invited to the chapters on solfaing, and on the development of the voice. The editor flatters himself that they form a new, as well as important, feature of the work.

In the arrangement of the hymn tunes, the editor has endeavored to combine simplicity and good taste; avoiding pedantic difficulties, and yet not falling into feebleness.

The subjects of the hymn tunes are chiefly taken from the old masters; but as they have been more or less altered to suit them to different forms of metre, it has not been deemed necessary to give the names of the authors.

The hymn tunes and anthems contributed by professional friends are printed in their original forms, with the authors' names. The sentences, motetts, and anthems contained in this work will be found adapted to the use of different denominations, on their various occasions of worship. In the hope that this work may meet the wants of choirs and singers generally, the editor respectfully submits it to the candid consideration of the musical public.

Boston, June, 1855.

Entered, according to Act of Congress, in the year 1855, by
B. F. BAKER,
in the Clerk's Office of the District Court for the District of Massachusetts.

STEREOTYPED BY A. B. KIDDER, 6 SCHOOL ST.

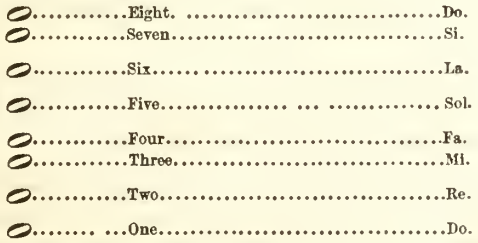
MUSICAL NOTATION.

CHAPTER I.

1. The science of the Elementary Principles of Musical Notation, consists in the appreciation of tones with respect to their relative PITCH, DURATION, FORCE, and ACCENTUATION, and a knowledge of the characters and signs used in representing the same.

2. The PITCH of tones is classified under what is technically called the scale.

3. The SCALE consists of eight tones, the relative pitch of which the following diagram is designed to illustrate.



4. The tones of the scale are designated by numerals; from the lowest upward.

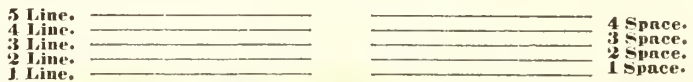
5. The vocal, or vowel elements given to the tones of the scales are indicated by the following syllables. Do, Re, Mi, Fa, Sol, La, Si, Do, (See diagram.)

6. The difference of pitch that there may be between two tones is called an INTERVAL.

7. Of the seven intervals that occur between the tones of the scale consecutively, five are *great* and two *small*, (See diagram.)

NOTE. Eight tones occurring after this order with respect to intervals constitute the scale, and it is recommended that the learner practice from a similar illustration till he attain somewhat of an idea of their relative pitch.

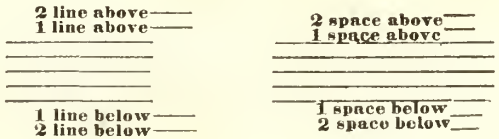
8. Five parallel lines constitute the musical STAFF on which the pitch of tones is represented.



9. The general *name* given to each line as well as each space of the staff is, DEGREE, hence in the staff there are nine degrees, viz: five lines and four spaces.

10. The degrees of the staff are enumerated as are the tones of the scale, from the lowest upward.

11. The staff may be extended by short lines either above or below it, lines thus added are reckoned from the staff, thus:

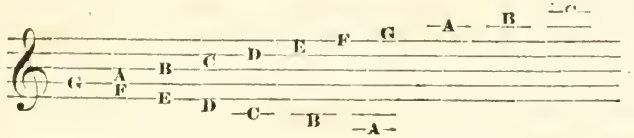


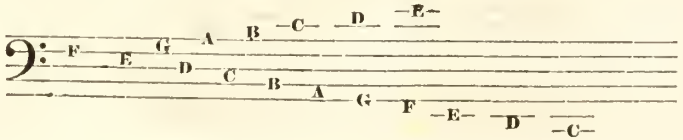
12. The degrees of the staff are named after the first seven letters of the Alphabet, by which names the pitch of tones, represented thereon is designated.

13. The signs used to determine the literal names of the degrees of the staff are called Clefs.

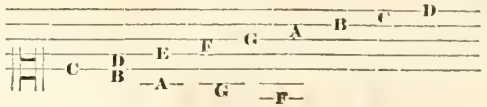
14. Clefs take their names from the letters whose places they fix on the staff.

15. That Clef fixing the place of G, is called the G Clef, and is written on the staff, thus: , that fixing the place of F, is called the F Clef, and is written thus; and that fixing the place of C, is called C Clef, and is written on the staff, thus:

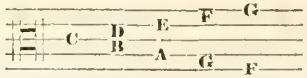
16. Under the G Clef the reckoning of the letters begins with G, on the second line, thus:

17. The F Clef is commonly placed on the fourth line of the staff, from which is made the reckoning of the letters upward in alphabetical order, and downward by the inversion of that order, thus;



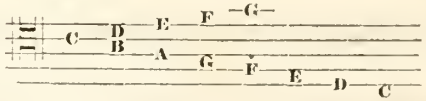
18. The C Clef may be written either on the first, the third, or the fourth lines, and the literal name of the line on which this clef is placed, is C; from which the reckoning of the letters is in the same order as above, thus:



thus:



or thus:



Note. No further use will be made of the C Clef in this work, still, it may be well for the pupil to understand its meaning in case he should find it used in other works.

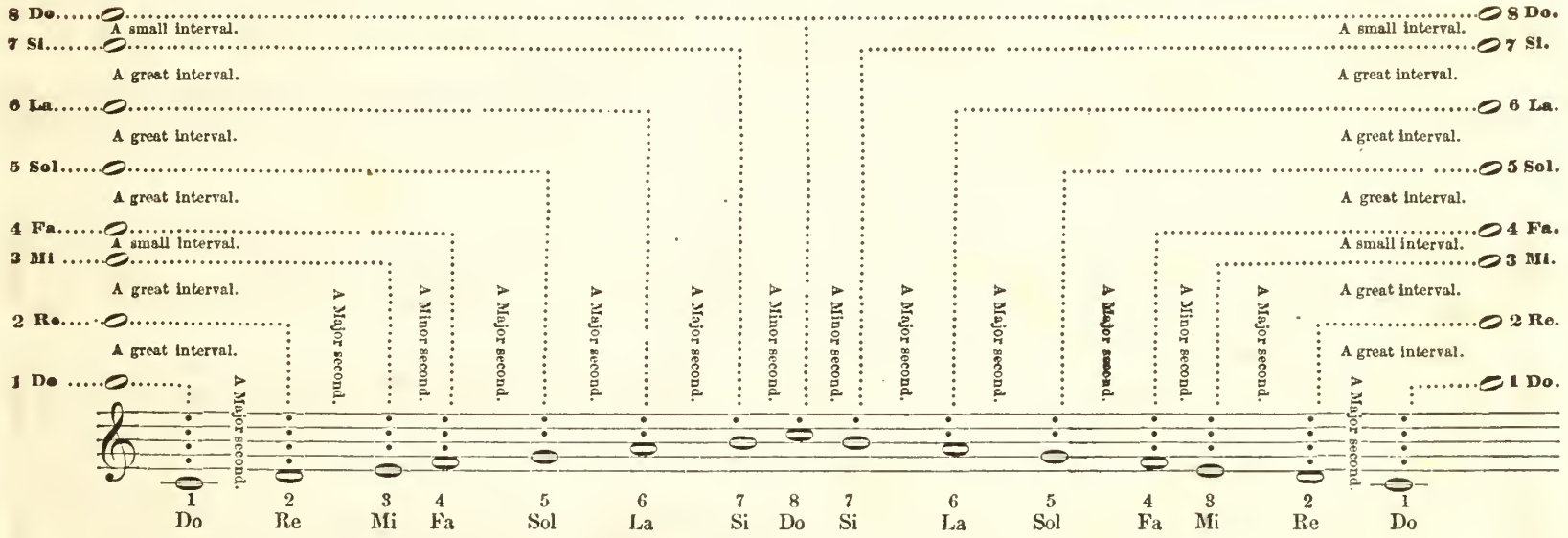
19. By common consent the first tone of the scale is represented on the letter C, the second tone on D, the third on E, the fourth on F, the fifth on G, the sixth on A, the seventh on B, and the eighth on C.

20. The order of intervals between the several letters consecutively beginning with C, corresponds to the order of intervals between the several tones of the scale beginning with *one;* as, illustrated by the diagram, thus, the interval from *one* to *two* of the scale is great, therefore the interval from C to D, is great.

21. Intervals represented by two notes on adjoining degrees of the staff, are called *seconds*, and if these intervals be great, as from one to two, two to three, &c, they are called Major Seconds, and if small, as from three to four, and seven to eight, they are called Minor Seconds.

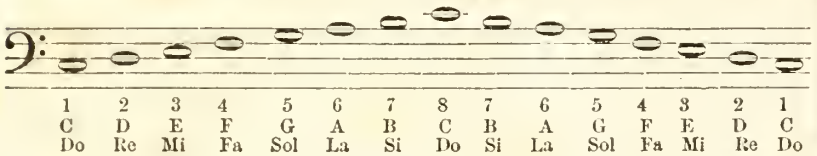
THE MAJOR SCALE.

THE SCALE IS HERE REPRESENTED ON THE STAFF, THE LITERAL NAME OF WHOSE DEGREES IS INDICATED BY THE G CLEF.



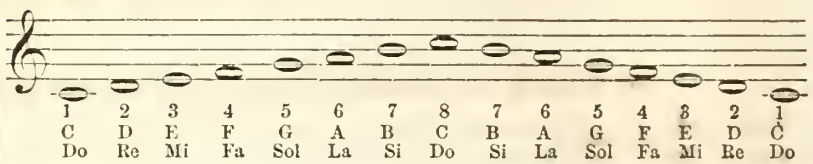
22. The number of tones of the scale, as well as the order with respect to intervals, is determined by common consent, and the seconds between the adjoining letters on the staff correspond to the intervals of the scale, as illustrated by the diagram beginning with the first note written on the letter C.

THE SCALE IS HERE REPRESENTED OF THE STAFF, THE LITERAL NAME OF WHOSE DEGREES IS INDICATED BY THE F CLEF.



1	2	3	4	5	6	7	8	7	6	5	4	3	2	1
C	D	E	F	G	A	B	C	B	A	G	F	E	D	C
Do	Re	Mi	Fa	Sol	La	Si	Do	Si	La	Sol	Fa	Mi	Re	Do

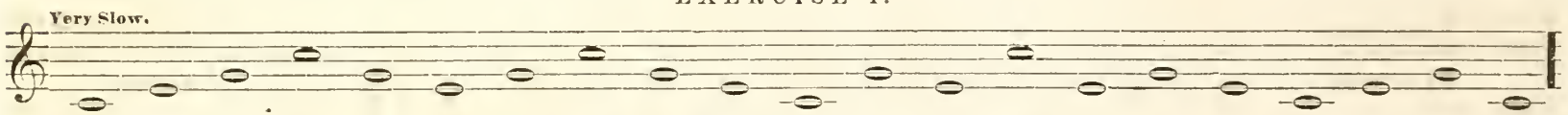
23. There are seven seconds in the scale, five of which are major and two are minor.

THE SCALE UNDER THE G, CLEF.

1	2	3	4	5	6	7	8	7	6	5	4	3	2	1
C	D	E	F	G	A	B	C	B	A	G	F	E	D	C
Do	Re	Mi	Fa	Sol	La	Si	Do	Si	La	Sol	Fa	Mi	Re	Do

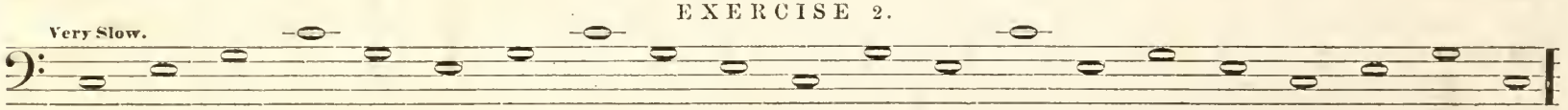
NOTE. At this stage of instruction the pupil should learn the literal names of the degrees of the staff, which determine the syllabic names of the notes written thereon.

24. One, three, five and eight are said to be the principal tones of the scale.

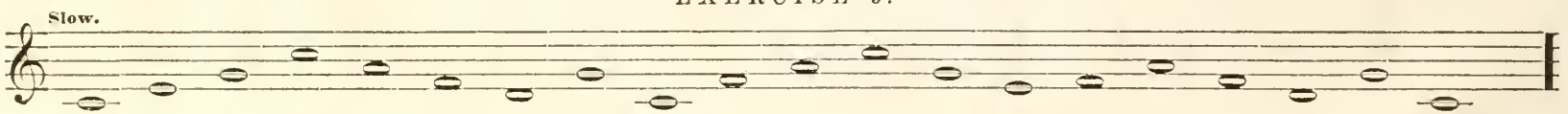
EXERCISE 1.



EXERCISE 2.

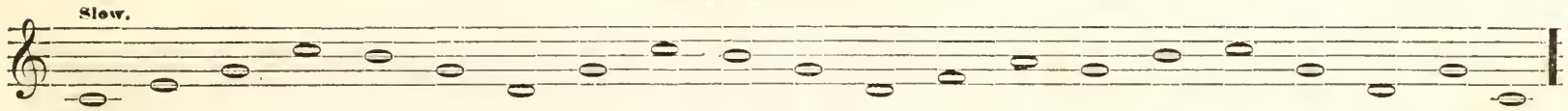


EXERCISE 3.

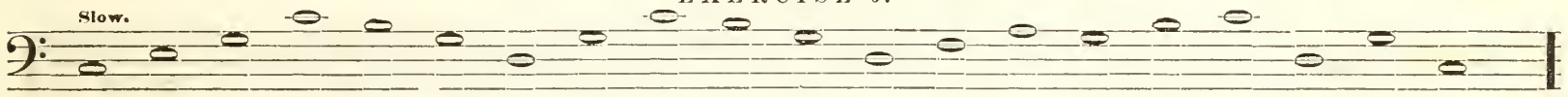


EXERCISE 4.

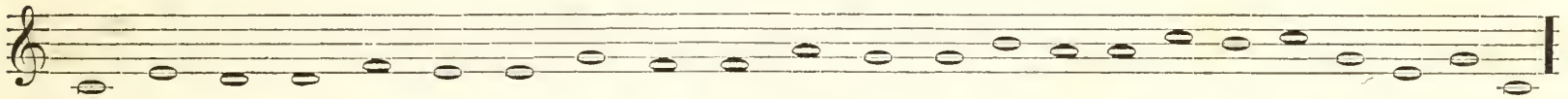
EXERCISE 5.

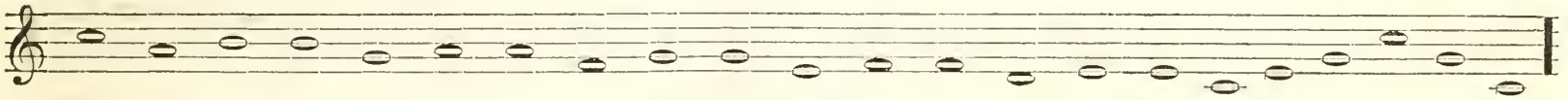


EXERCISE 6.

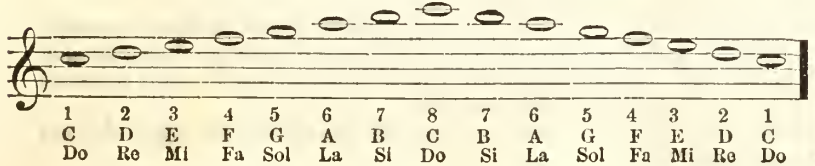


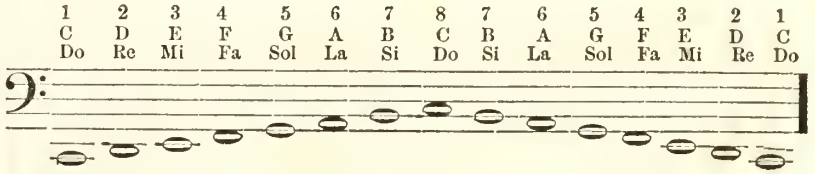
EXERCISE 7.



EXERCISE 8.

EXERCISE 9.

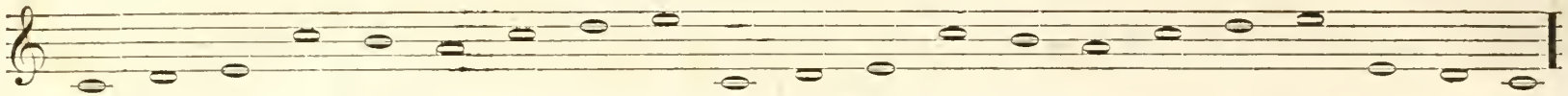
25. Syllables are alike applied to notes on letters of the same name, thus: every note on C is called Do, and every note on D is called Re, &c., whether it be on this or that C or D.

26. The same scale may be written higher or lower on the staff, thus:

27. The Scale may be still differently represented on the staff, in which case, One of the former representation is regarded as Eight of the Scale, thus:

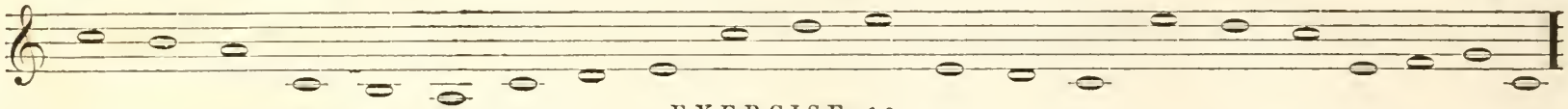


28. Tho syllable Do, the letter C, and the numeral One, aro the same with respect to pitch.

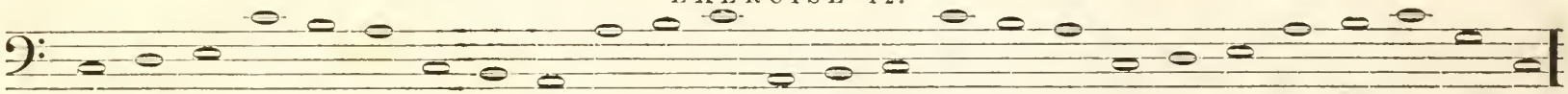
EXERCISE 10.



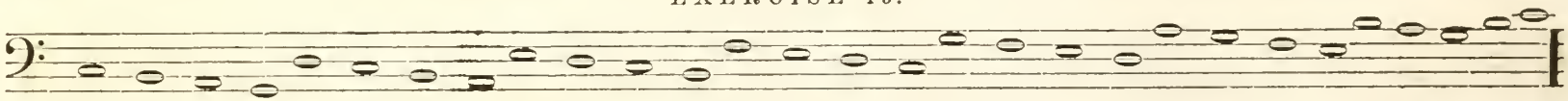
EXERCISE 11.



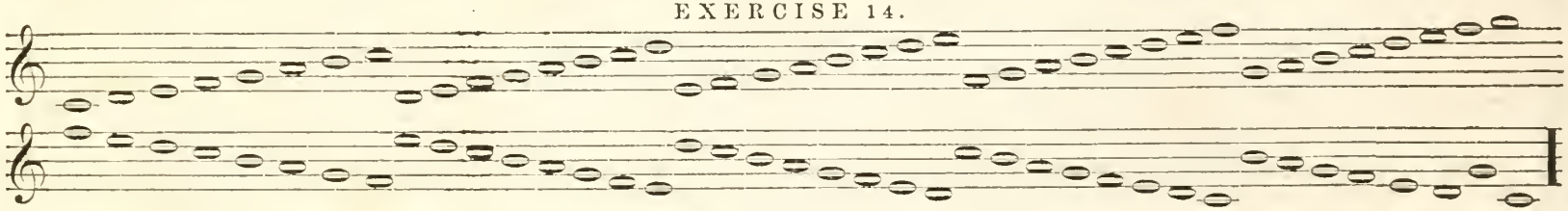
EXERCISE 12.



EXERCISE 13.



EXERCISE 14.



CHAPTER II.

1. The Scale already explained is called the Major Scale.

2. The Minor Seconds of the Scale aro indivisible intervals; but tho Major Seconds admit of intermediate tones.

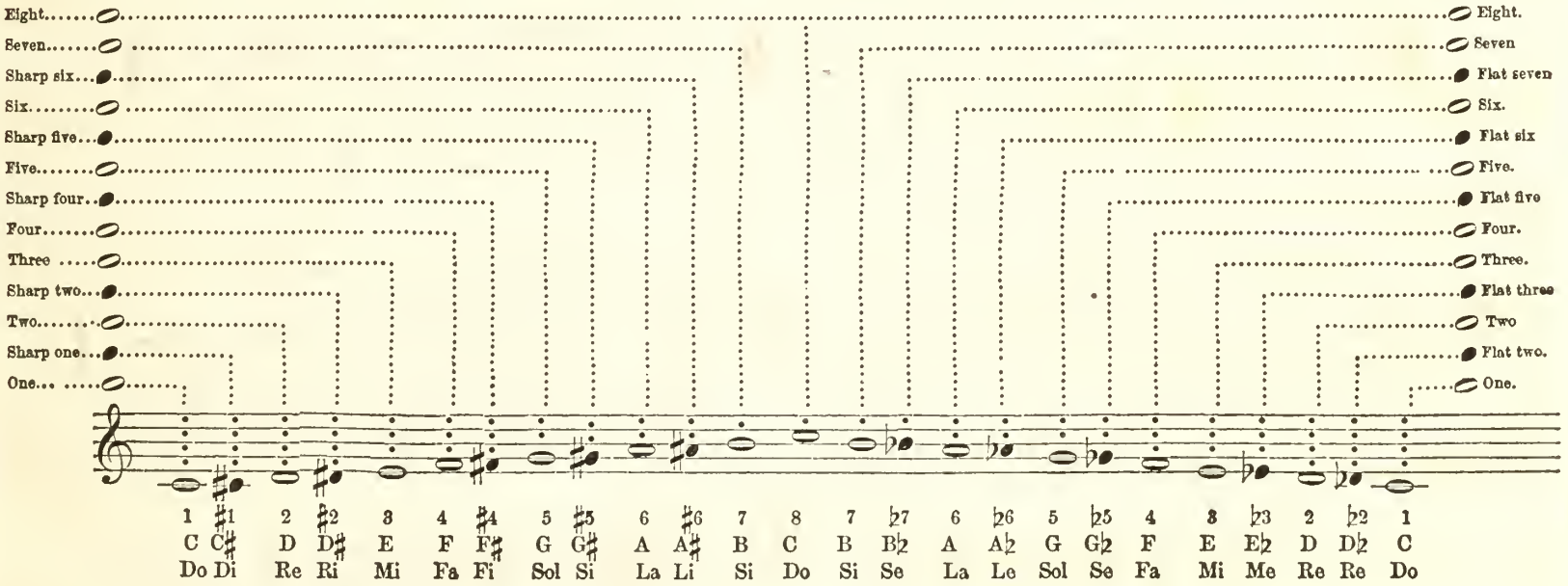
3. In the representation of the Major Scale on the Staff, all of the degrees between One and Eight are consecutively employed; hence, the tones occurring between the Major Seconds must be represented on the same degrees of the Staff with those tones of the Scale between which the interval is a Major Second.

4. The sign employed to indicate the pitch of a note to be above that of another note on the same degree of the staff, is called a Sharp, and it is written thus, (♯). A Sharp, then, is a sign by which the *pitch* of a note is elevated, or made above what it otherwise would be.

5. The sign used to depress or make lower the *pitch* of a note on the same degree with another note, is called a Flat, and it is written thus, (♭). A Flat then is a sign by which the pitch of a note is depressed, or made lower than it otherwise would be.

THE CHROMATIC SCALE.

§ 6. THE FOLLOWING IS AN ILLUSTRATION OF THE RELATIVE POSITION OF THE TONES OCCURRING BETWEEN THE MAJOR SECONDS OF THE SCALE.



7. The Scalo as represented on page 9, including the tones between the Major Seconds, is called the Chromatic Scale.

THE CHROMATIC SCALE ASCENDING. THE CHROMATIC SCALE DESCENDING.

8. The Chromatic Scale may be written an Eighth or an Octave higher on the Staff, thus:

1,	♯1,	2,	♯2,	3,	4,	♯4,	5	5,	♭5,	4,	3,	♭3,	2,	♭2,	1.
C,	C♯,	D,	D♯,	E,	F,	F♯,	G,	G,	G♭,	F,	E,	E♭,	D,	D♭,	C.
Do,	Di,	Re,	Ri,	Mi,	Fa,	Fi;	Sol,	Sol,	Se,	Fa,	Mi,	Me,	Re,	Re,	Do.

9. The Chromatic Scale is represented under the F Clef, thus:

THE CHROMATIC SCALE ASCENDING. THE CHROMATIC SCALE DESCENDING.

1,	♯1,	2,	♯2,	3,	4,	♯4,	5,	♯5,	6,	♯6,	7,	8.	8,	7,	♭7,	6,	♭6,	5,	♭5,	4,	3,	♭3,	2,	♭2,	1.
Do,	Di,	Re,	Ri,	Mi,	Fa,	Fi,	Sol,	Si,	La,	Li,	Si,	Do.	Do,	Si,	Se,	La,	Le,	Sol,	Se,	Fa,	Mi,	Me,	Re,	Re,	Do.
C,	C♯,	D,	D♯,	E,	F,	F♯,	G,	G♯,	A,	A♯,	B,	C.	C,	B,	B♭,	A,	A♭,	G,	G♭,	F,	E,	E♭,	D,	D♭,	C.

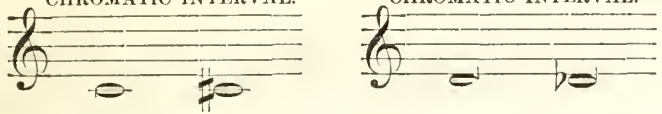
10. The Chromatic Scale may be written an Eighth, or an Octave lower, thus:

8,	7,	♭7,	6,	♭6,	5.	5,	♯5,	6,	♯6,	7,	8.
Do,	Si,	Se,	La,	Le,	Sol,	Sol,	Si,	La,	Li,	Si,	Do,
C,	B,	B♭,	A,	A♭,	G,	G,	G♯,	A,	A♯,	B,	C.

11. The numeral ♯1, the syllable Di, and the letter C♯, are, with respect to pitch, above that of One, Do, and C, although they are on the same degree of the Staff.

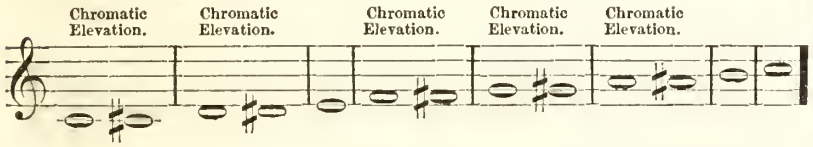
12. When two notes are written on the same degree of the staff, and between which there is a difference of pitch as indicated by a Flat or a Sharp, this difference of pitch is called a CHROMATIC INTERVAL, thus:

CHROMATIC INTERVAL. CHROMATIC INTERVAL.

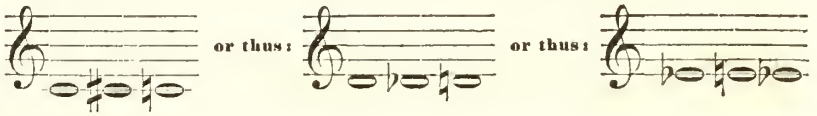


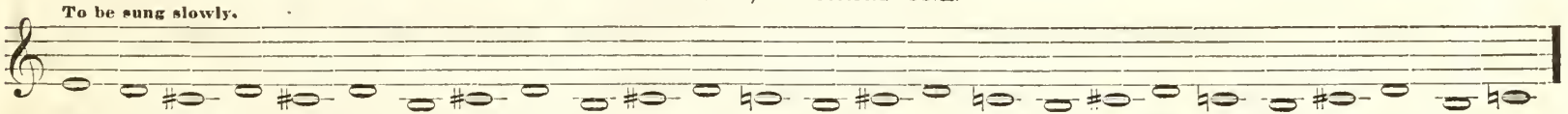
13. Differences of pitch effected through the means of Sharps or Flats, between two notes on one and the same degree of the Staff, are called CHROMATIC INTERVALS.

14. The Chromatic Interval may be effected by elevating the pitch of the second of two notes on the same degree, by means of a SHARP, or depressing the pitch of the second note by means of a FLAT. Hence there is at least a seeming demand for a name for each kind of Chromatic Interval that may occur; and in this work, therefore, when the pitch of the second of two notes on the same degree is above that of the first, the interval is called a CHROMATIC ELEVATION; and when below that of the first, a CHROMATIC DEPRESSION, thus:

THE CHROMATIC SCALE ASCENDING.

THE CHROMATIC SCALE DESCENDING.

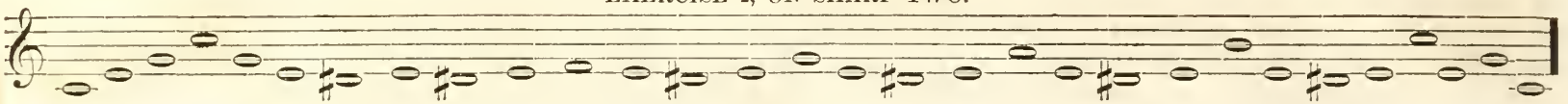
15. The interval between two notes on adjoining degrees of the Staff is called a SECOND; and if it be great, as from C to D, D to E, F to G, G to A, and A to B, a MAJOR SECOND; and if small, as from C♯ to D, D♯ to E, E to F, F♯ to G, G♯ to A, A♯ to B, and from B to C, a MINOR SECOND; and as from C to D♯, F to G♯, and from G to A♯, an EXTENDED SECOND. The intervals from C♯ to D♯, from F♯ to G♯, from G♯ to A♯, from D♭ to E♭, from E♭ to F, from G♭ to A♭, from A♭ to B♭, and from B♭ to C, are MAJOR SECONDS; and from C to D♭, from D to E♭, from F to G♭, from G to A♭, and from A to B♭ are MINOR SECONDS.

16. A NATURAL, written thus, (♮) restores a note to its original pitch, or cancels the effect of a Sharp or a Flat. The NATURAL, then, may elevate or depress, according as the preceding note may have been affected by a Sharp or Flat, thus:

EXERCISE 1, ON SHARP ONE.

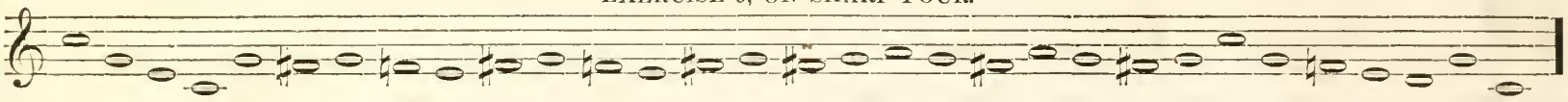


Mi, Re, Di, Re, Di, Re, Si, Di, Re, Si, Di, Re, Do, Si, Di, Re, Do, Si, Di, Re, Do, Si, Di, Re, Si, Do.

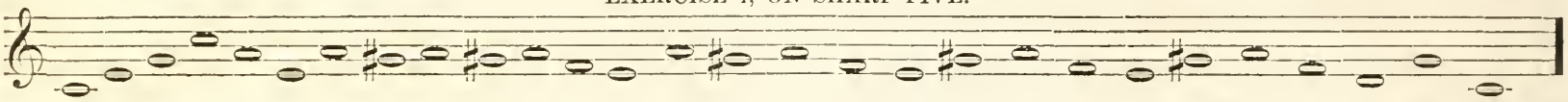
EXERCISE 2, ON SHARP TWO.



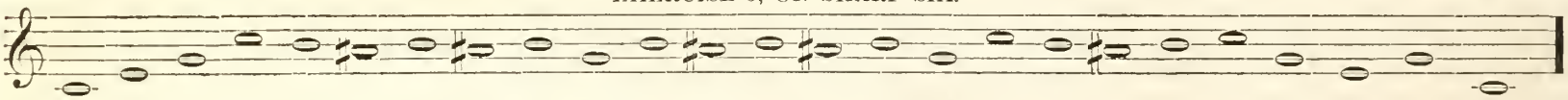
EXERCISE 3, ON SHARP FOUR.



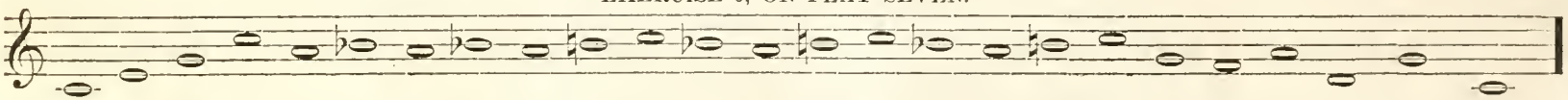
EXERCISE 4, ON SHARP FIVE.



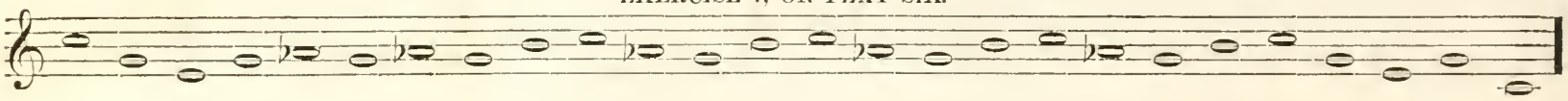
EXERCISE 5, ON SHARP SIX.



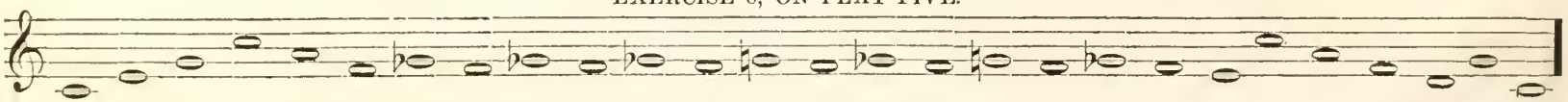
EXERCISE 6, ON FLAT SEVEN.



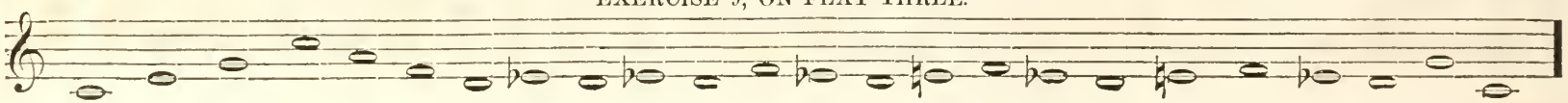
EXERCISE 7, ON FLAT SIX.



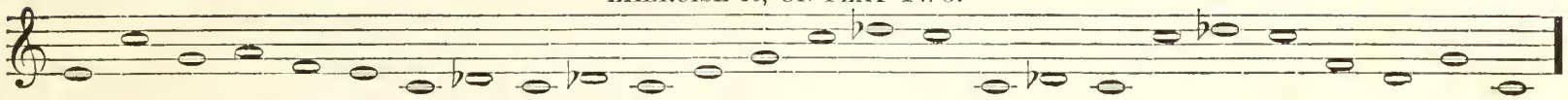
EXERCISE 8, ON FLAT FIVE.



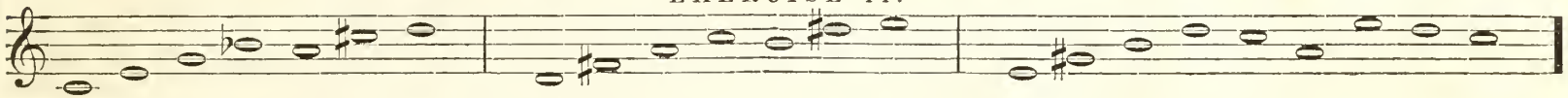
EXERCISE 9, ON FLAT THREE.



EXERCISE 10, ON FLAT TWO.



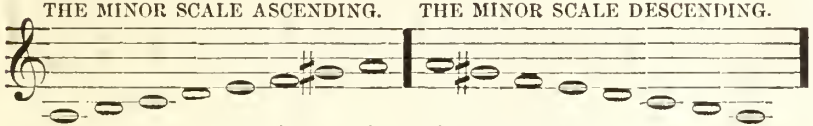
EXERCISE 11.



17. There have been two Scales explained, viz: the MAJOR and the CHROMATIC. The MINOR SCALE yet to be presented, differs from that of the Major, not in respect to *number* of tones, but in regard to the *order*, as well as the kind of Seconds.

18. In the MINOR SCALE there are seven Seconds, three of which are MAJOR, three MINOR, and one EXTENDED.

THE MINOR SCALE ASCENDING. THE MINOR SCALE DESCENDING.



1, 2, 3, 4, 5, 6, 7, 8, 8, 7, 6, 5, 4, 3, 2, 1.
La, Si, Do, Re, Mi, Fa, Si, La, La, Si, Fa, Mi, Re, Do, Si, La.

NOTE.—It is probably the case that the names given to the different scales were suggested by the number and kind of intervals in them contained; for instance, the Major Scale having a greater number of Major Seconds, is, by way of distinction, called the MAJOR SCALE. The Minor, having a greater number of Minor Seconds than the Major Scale, is therefore called the MINOR SCALE; and the Chromatic, from the fact that in it are contained Chromatic Intervals, is called the CHROMATIC SCALE.

19. The scale is said to be in the KEY of that letter on which the first note of it is written. The first note of the Major Scale is on C, and the first note of the Minor Scale is written on A; hence, the Major Scale, as already explained, is in the KEY OF C, and the Minor Scale in the KEY OF A. The syllables are applied alike to notes on the same letters in both scales; therefore C and A are the RELATIVE KEYS of these two Major and Minor Scales.

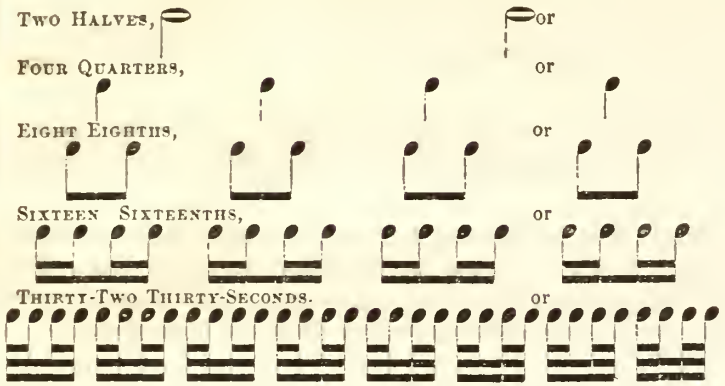
CHAPTER III.

1. Time in music is the duration of tones; it includes also the interval of silence that may occur between tones. Time, therefore, demands the use of two species of characters, viz: NOTES and RESTS, notes representing tones and rests representing silence.

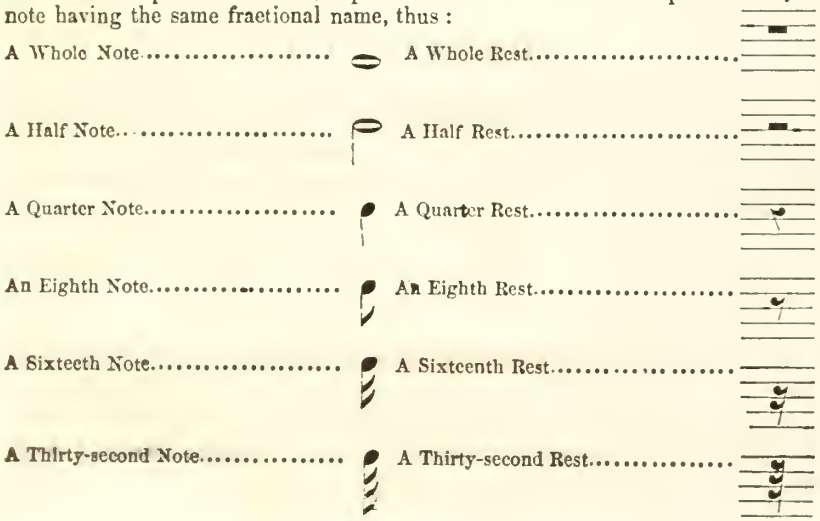
2. Notes differ in shape as they may be required to represent tones of greater or less duration.

3. A Note representing a tone of the longest duration is called a *Whole Note;* the next in value is a *Half Note*, which, as may be inferred by the name, represents a tone only half the duration of the Whole Note. The next in value is the *Quarter Note;* the next an *Eighth Note*, and the next a *Sixteenth Note* and a still shorter one the *Thirty-Second Note.*

A Whole Note, thus ; To which are equal in value

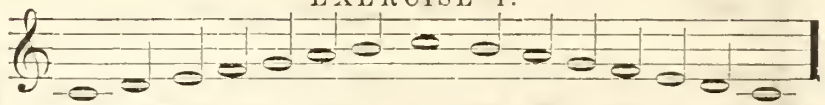


Each note has its corresponding Rest ; that is to say, a rest of the same denomination represents silence, equal in duration to the tone represented by a note having the same fractional name, thus :



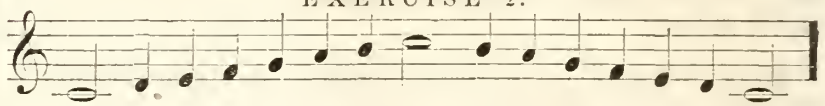
5. Two half notes represent two tones which together, equal in duration the one tone represented by the whole note : See Exercise 1.

EXERCISE 1.

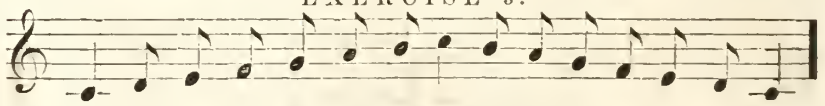


6. The value of notes is not absolute, but relative : The time given to a whole note may be longer or shorter ; but the value of the fractional notes, halves, quarters, eighths, &c., should be graduated with reference to the time allowed to the whole note, whether that time be more or less.

EXERCISE 2.



EXERCISE 3.



CHAPTER IV.

OF RHYTHM.

DIVISION 1.

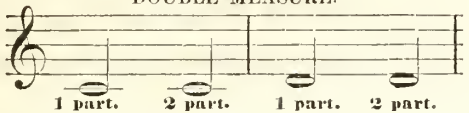
1. Rhythm in music is the accentuation of tones.

2. The rhythmical divisions into which music is arranged by perpendicular lines across the staff, are called Measures.

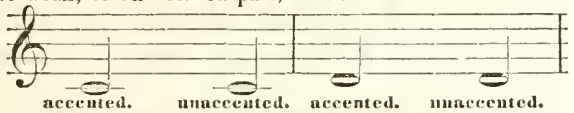
3. The perpendicular lines dividing music into measures are called Bars, thus :

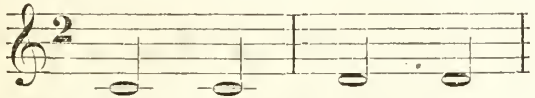
4. Measures are distinguished by the number of parts of which they are composed. That kind of measure having two parts is called DOUBLE MEASURE, is written thus:

DOUBLE MEASURE.



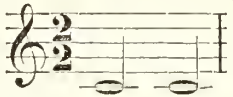
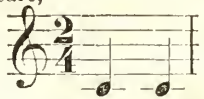
5. The first part of double measure is the strong, or accented part, and the second is the weak, or unaccented part, thus:

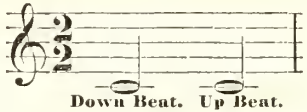
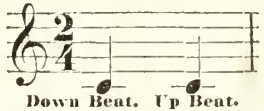
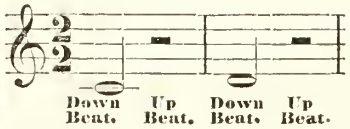
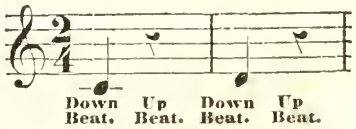


6. DOUBLE MEASURE is indicated by the figure (2) which corresponds to its number of parts, and it is placed next to the elef on the upper part of the staff, thus:

7. Double Measure may be represented with one QUARTER, as well as with one half note on each part, thus: or thus:

NOTE.—The pupil will keep in mind that the measure in either case is the same, both in name and effect, differing only with respect to the kind of note with which it is represented.

8. The figure corresponding to the fractional name of the note representing each part of the measure, is placed under that figure indicating the kind of measure. If a half be used on each part of the measure,

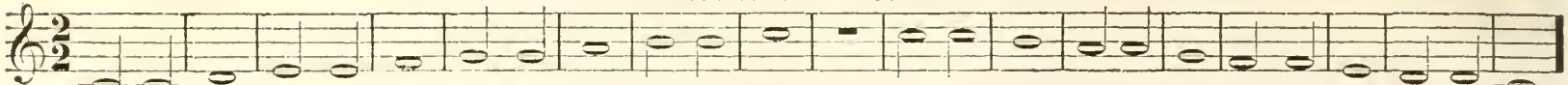
thus:

and if a quarter, thus:

NOTE.—It seems important at this stage of the work to introduce BEATING TIME, or making motions of the hand, by which to measure with greater accuracy, not only the duration of tones, but also intervals of silence that may occur between tones.

9. One motion of the hand is made to each part of the measure, hence DOUBLE MEASURE has two beats; the downward beat, and the upward beat, thus:

or thus:

10. One part of a measure is passed over at one beat, whether that part be represented by a note or a rest, thus:

or thus:

EXERCISE 1.

EXERCISE 2.

11. In measures designated by the figures $\frac{2}{2}$, a whole note represents the union of the two parts, and the tone represented thereby is two beats long, thus:

EXERCISE 3.

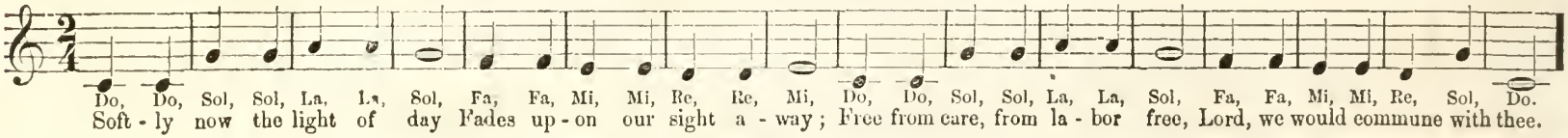


12. In measures designated by the figures $\frac{2}{4}$, a half note represents the union of two parts, therefore in such circumstances the tone represented by the half note is two beats long.

EXERCISE 4.

13. The exercises are not to be sung faster merely because the measure is represented by quarters instead of halves, as it is only the relative duration of tones indicated by the different denominations of notes.

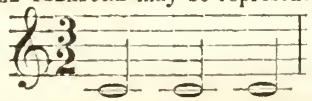
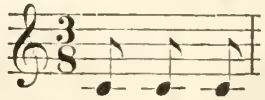
14. In adapting language to music, there must be a note corresponding to each word, or syllable, prescribing the pitch thereof, and also, there should be an agreement between the accent of the music and that of the words, thus: See exercise 5.

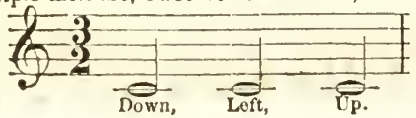
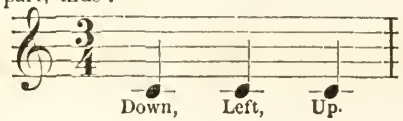
EXERCISE 5.

DIVISION 2.

15. A measure may be constructed having three parts, in which case it is called Triple Measure.

16. Triple Measure is accented on the first part,—the second and third parts are unaccented; of the two weak parts, however, the last is the weaker.

17. Triple Measure may be represented by a half note on each part, thus:

a half note.  or one quarter note, thus: or with an eighth note, thus:

18. Triple measure is the same in effect, whether it be represented with halves, quarters, or eighths.

19. In Triple measure, three beats are made, one to each part, thus:

or

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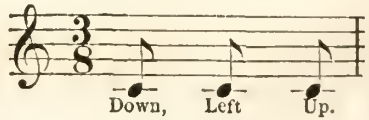
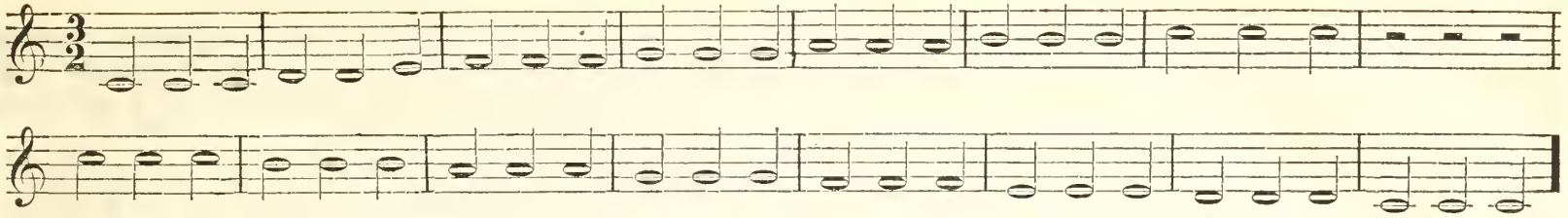
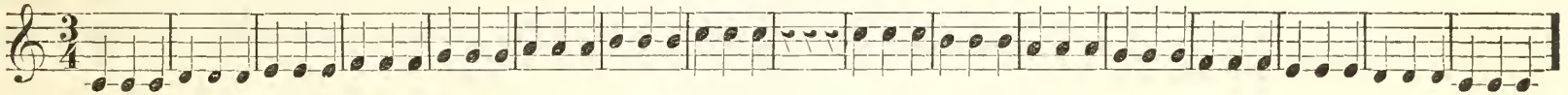
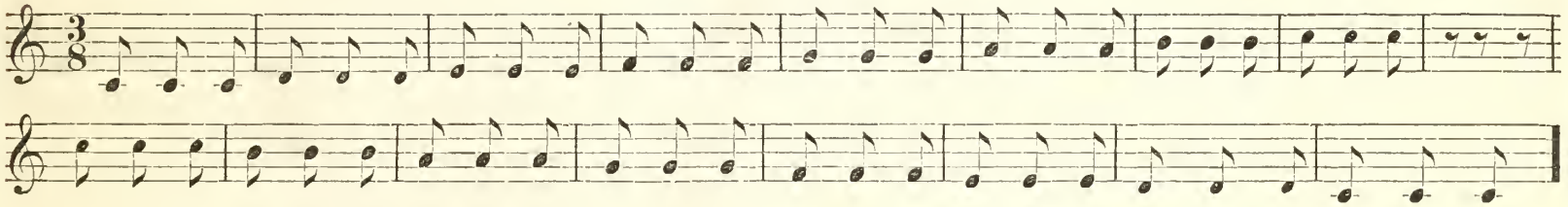
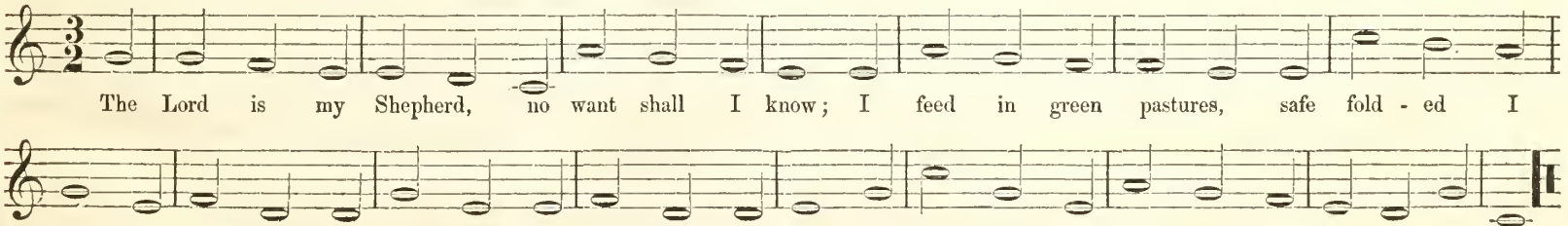

EXERCISE 6.



EXERCISE 7.



EXERCISE 8.

EXERCISE 9.

20. The poetry adapted to EXERCISE 4, begins with an unaccented word; therefore the music should commence on the weak part of the measure.

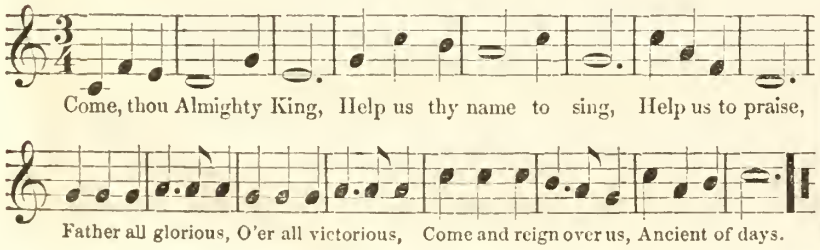
21. The fractional part of a measure that may occur before the first bar, together with that with which the exercise ends,—after the last bar,—must be equal in notes or rests to a full measure.

22. The union of two parts of TRIPLE MEASURE may be represented thus:

23. A Dot after a note or a rest adds one half to its original value; hence the three parts of Triple Measure may be united, thus:

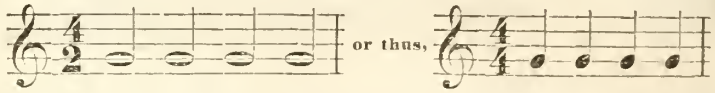
24. A *Dotted Whole Note*, thus, 𝅝. is equal in value to three Halves, (𝅗𝅥 𝅗𝅥 𝅗𝅥); a *Dotted Half*, thus, 𝅗𝅥. to three Quarters, (♩ ♩ ♩); a *Dotted Quarter*, thus, ♩. to three Eighths, (♪ ♪ ♪); and a *Dotted Eighth*, thus, ♪. to three Sixteenths, (𝅘𝅥𝅯 𝅘𝅥𝅯 𝅘𝅥𝅯)

EXERCISE 10.



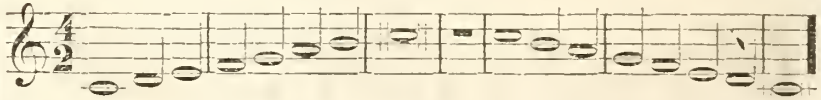
DIVISION 3.

25. A Measure may have *four parts*, in which case it is called QUADRUPLE MEASURE. It is designated by the figure corresponding to the number of parts of which it is composed; it may be represented with one half, or with one quarter note on each part of the measure, thus:



26. Under the designation of the measure thus, $\frac{4}{2}$ a Whole Note represents the union of two parts; a Dotted Whole, three parts, and a Double Note, thus, ‖𝅜‖, four parts.

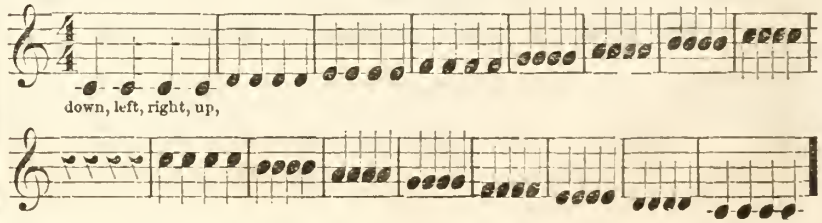
EXERCISE 11.

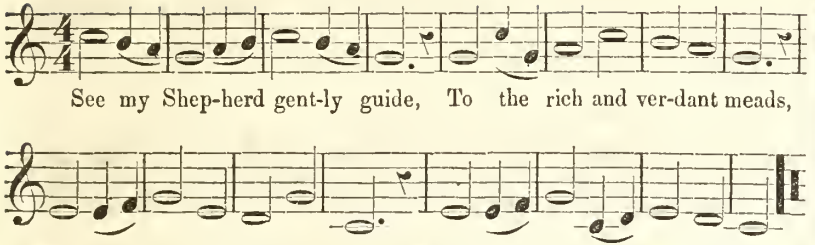


27. A WHOLE REST may represent a full measure, whether the value of that measure be more or less. See fourth measure in Exercise 11.

28. QUADRUPLE MEASURE is accented on the first and third parts; the first of the two accented parts, however, is the stronger.

29. The custom is to make four motions of the hand,—one *beat* to each part of Quadruple Measure, of which beats the words *Down*, *Left*, *Right*, *Up*, are descriptive.

EXERCISE 12.

EXERCISE 13.

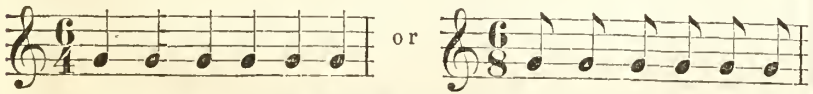


30. A TIE, ⁀ over or under two or more notes, shows that such notes are to be sung to one word, or syllable.

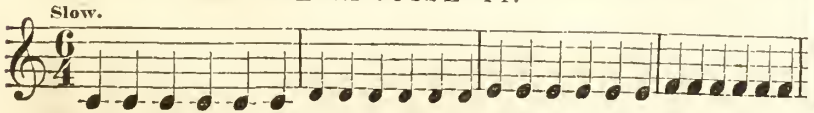
DIVISION 4.

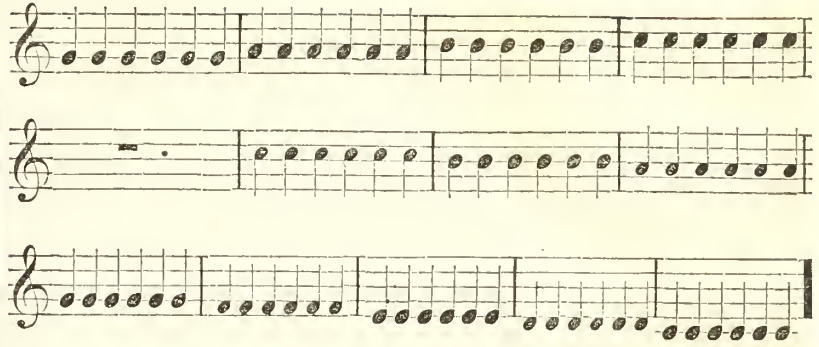
31. A measure may have six parts, in which case it is called SEXTUPLE MEASURE. It is indicated by the figure 6, and the denomination of notes representing each part is shown by the figure corresponding to the fractional name of that note.

32. SEXTUPLE MEASURE may be written with one quarter, or with one eighth note on each part. In both cases, however, it is supposed to be sung in the same manner,—the *measure* as such, is the same, but the representation thereof is different.

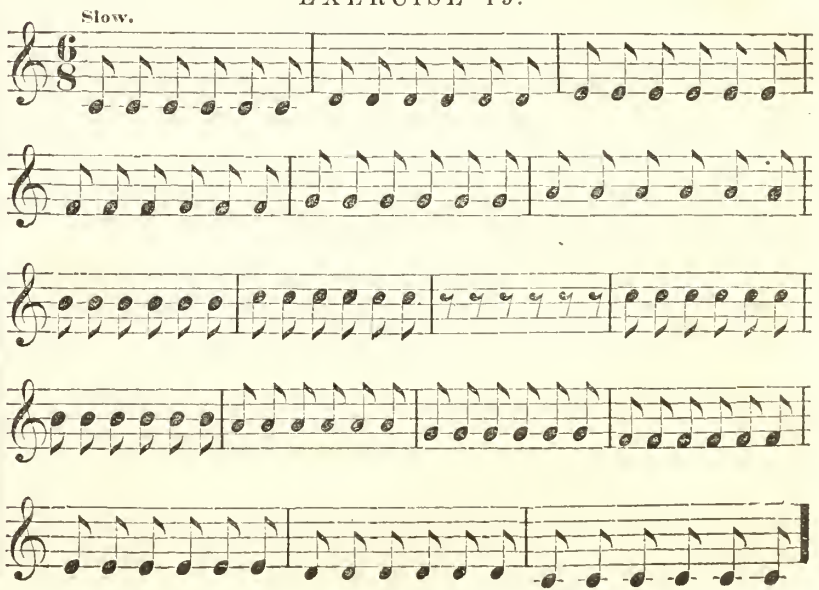


EXERCISE 14.

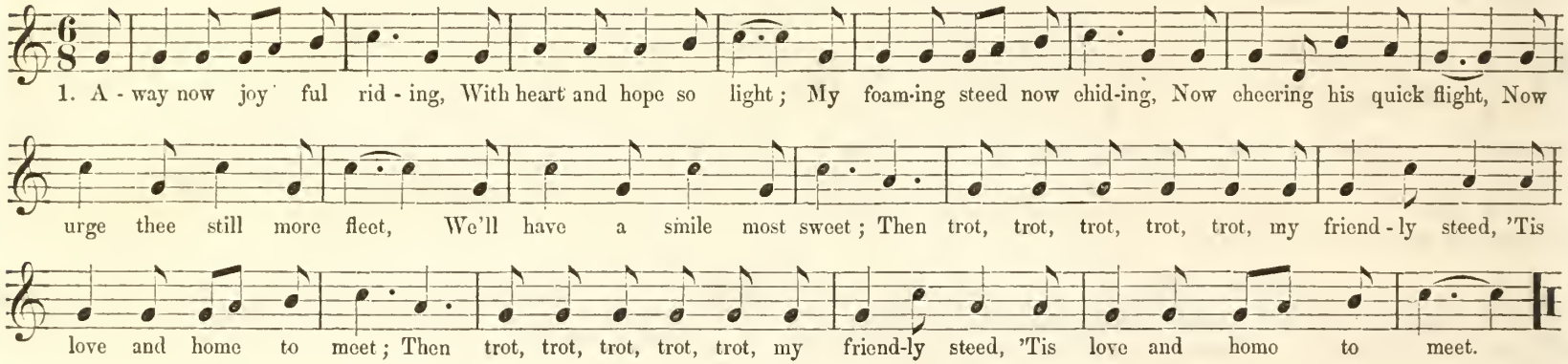




EXERCISE 15.



33. Sextuple Measure may be sung to two beats; the down beat including the first, second, and third parts of the measure, and the up beat, the fourth, fifth and sixth parts; the utility of this, however, depends on the time in which the music is performed; in slow movements, six beats are recommended, whereas, perhaps, in quick movements, advantage comes from having but two beats to each measure.

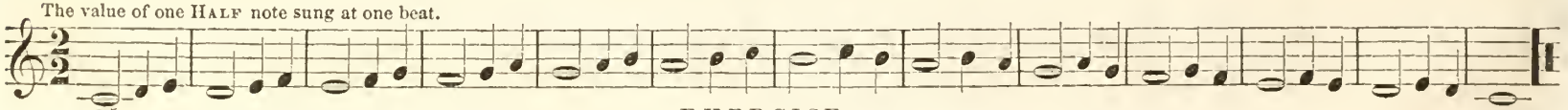
EXERCISE 16.

DIVISION 5.

34. The upper figure, next to the clef, showing the kind of measure, is called the Numerator, and the lower one showing the value of each part, is called the Denominator.

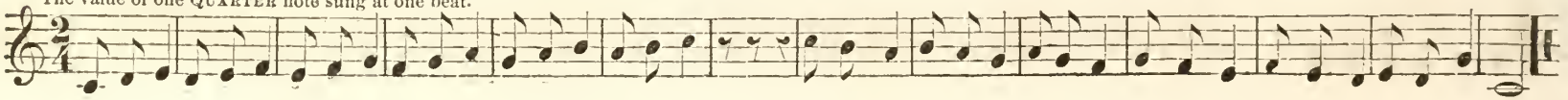
35. The value of the *denominator* must be passed over at one beat, whether it be given in notes or rests.

36. There may be two or more tones represented on one part of a measure.

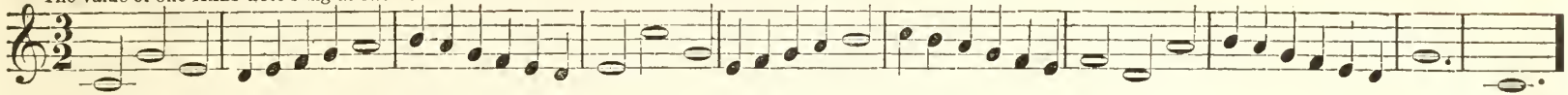
EXERCISE 17.

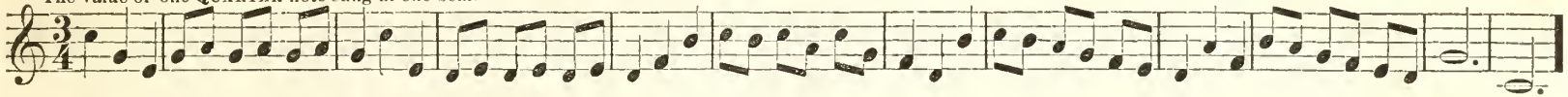


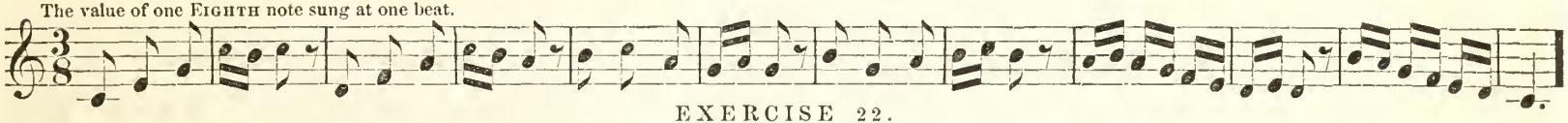
EXERCISE 18.

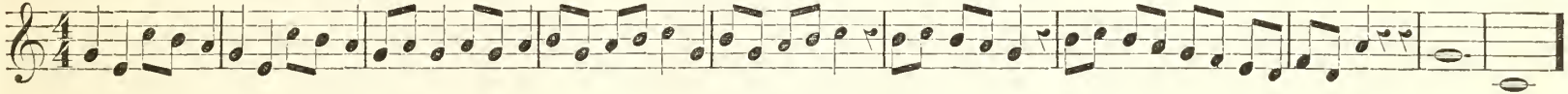
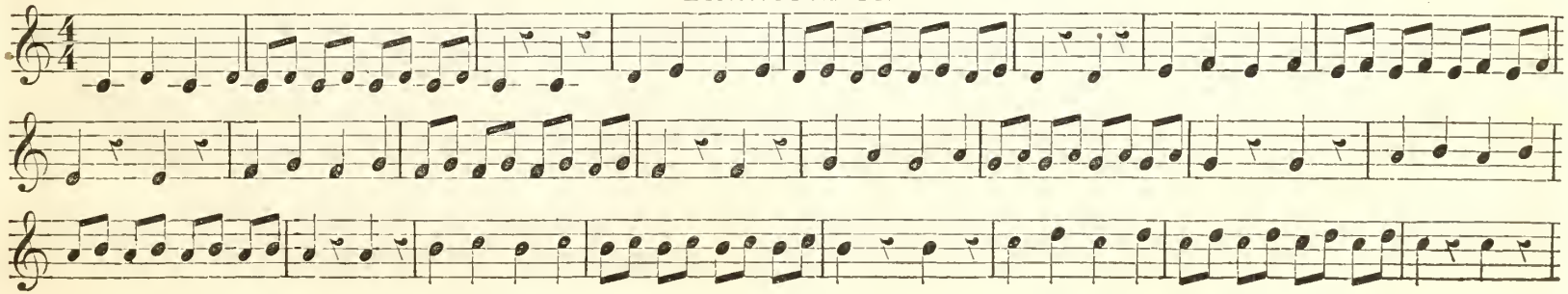
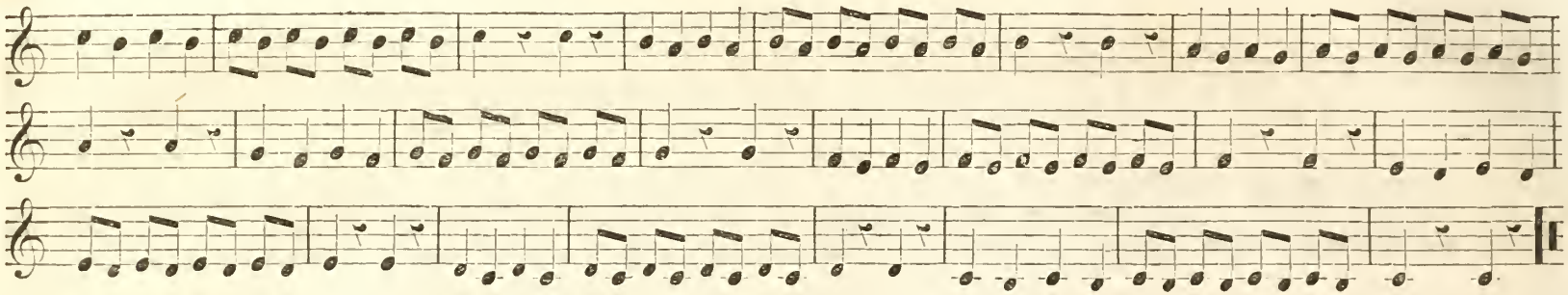
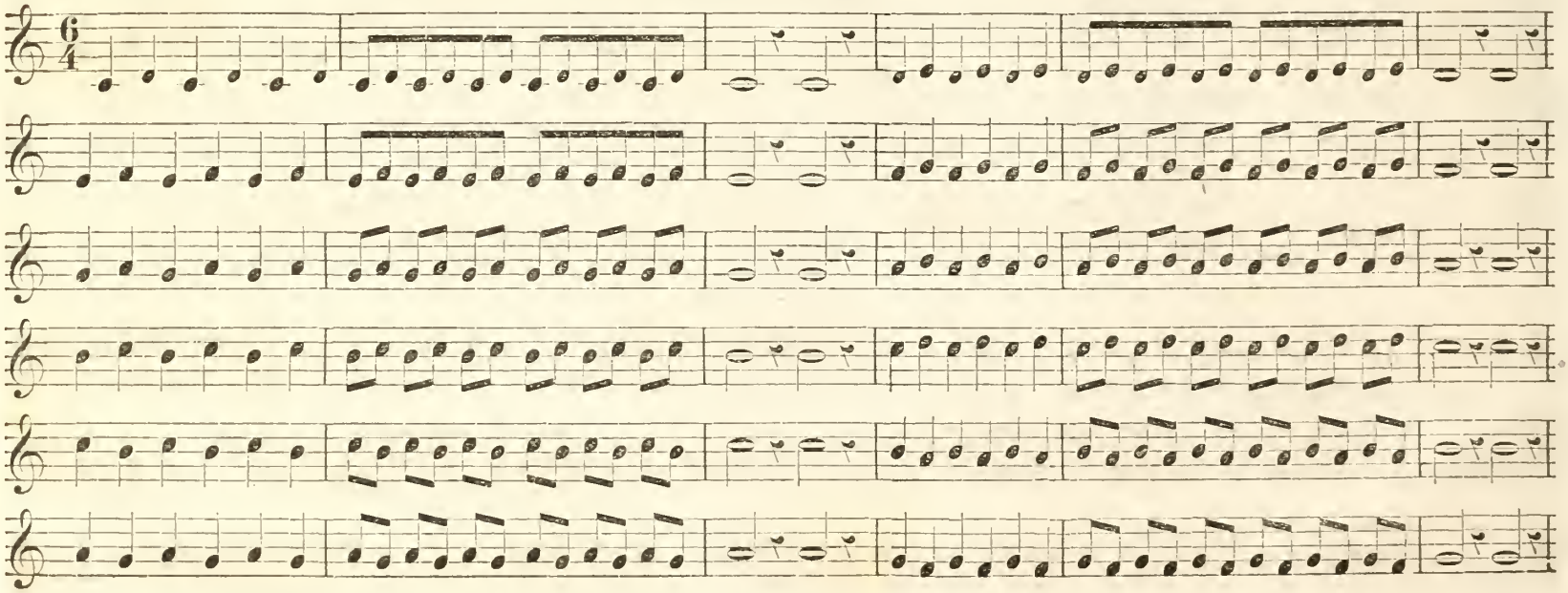
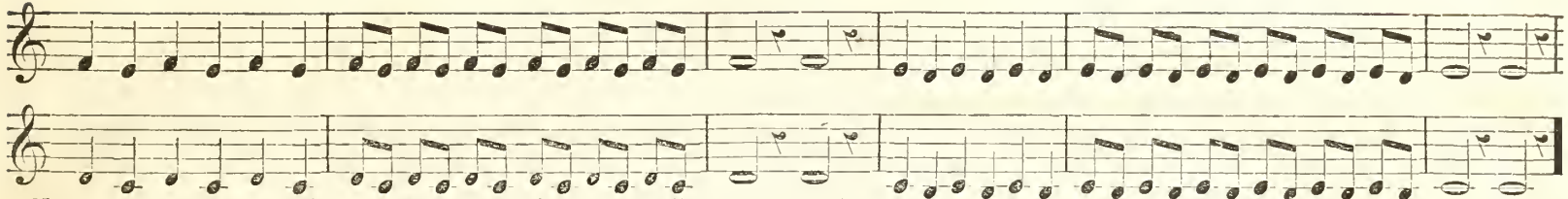


EXERCISE 19.

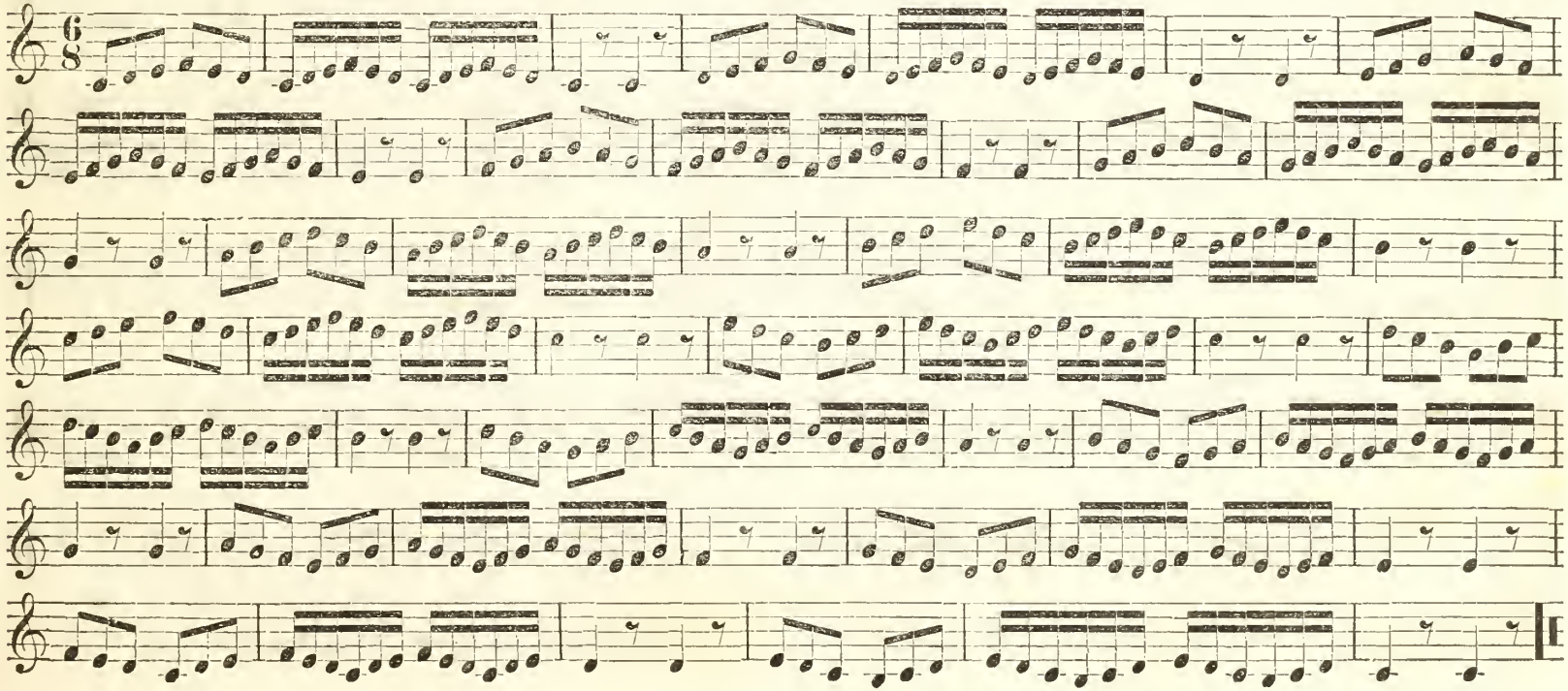
The value of one HALF note sung at one beat.

EXERCISE 20.

The value of one QUARTER note sung at one beat.

EXERCISE 21.

The value of one EIGHTH note sung at one beat.

EXERCISE 22.

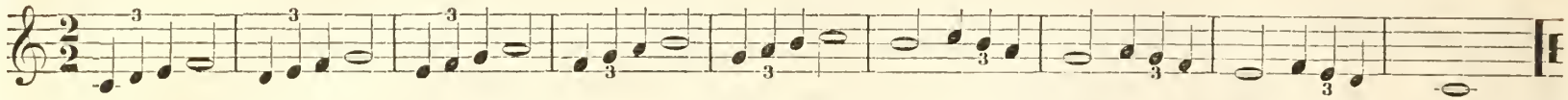
EXERCISE 23.

EXERCISE 24.

EXERCISE 25.



Note.—These Exercises in Sextuple Measure may be sung in different *times*. That is, faster or slower; when sung slowly, six beats are recommended, and when quickly, only two beats in a measure.

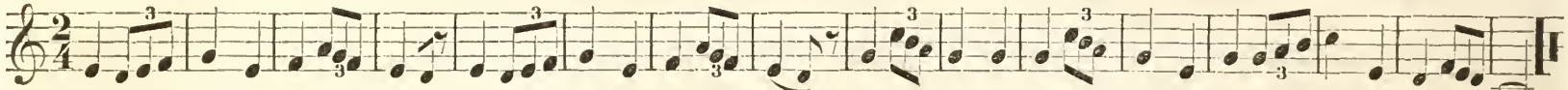
EXERCISE 26.

CHAPTER V.

1. There may be two or more tones represented on each or any part of a measure.
2. The figure 3, over or under three of the same denomination of notes, reduces their value to that of two, and such three notes are called a Triplet.

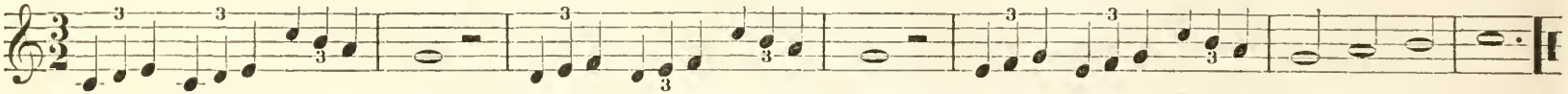
EXERCISE 1.

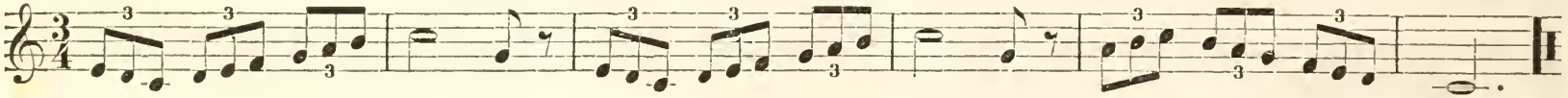


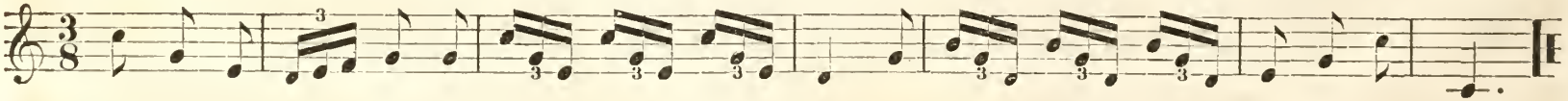
EXERCISE 2.



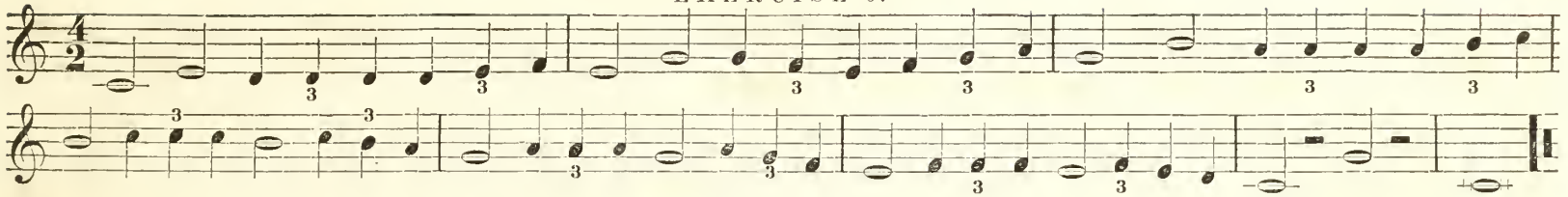
Come, let's sing this round to - gether, Come, and make your voi - ces ring; Mel - o - dy makes all fair weather, When the heart is taught to sing.

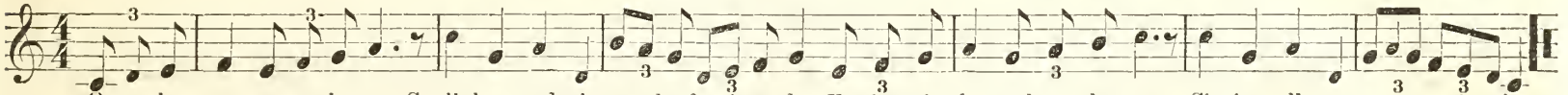
EXERCISE 3.

EXERCISE 4.

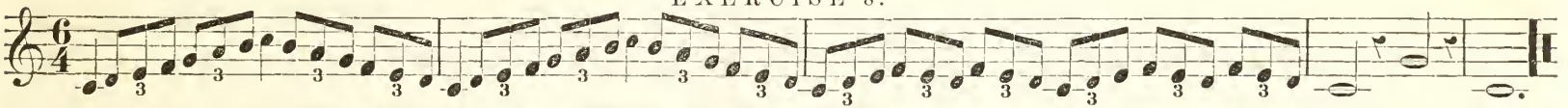


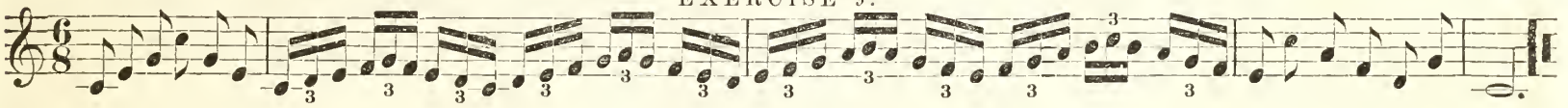
EXERCISE 5.

Note.—It is recommended that the Exercises in this Chapter be sung in slow time, and that the pupils be required to beat time while singing.

EXERCISE 6.



EXERCISE 7.

O-ver the sea, o-ver the sea, Swell the sounds, the sounds of mel - o - dy ; Far from the shore, ply we the oar, Singing all so mer - ri - ly.

EXERCISE 8.

EXERCISE 9.

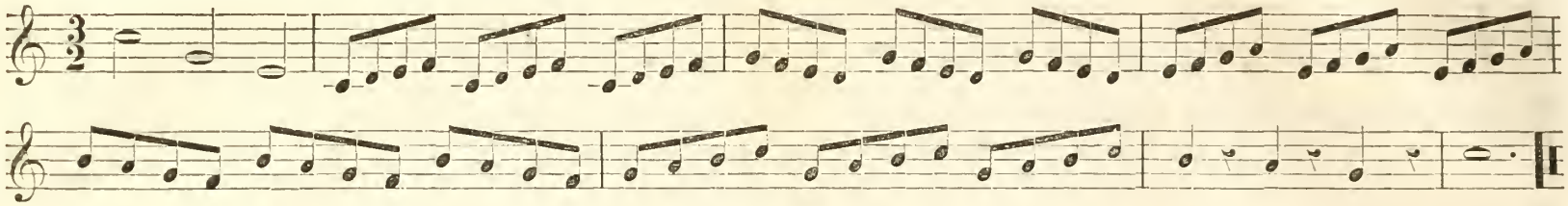
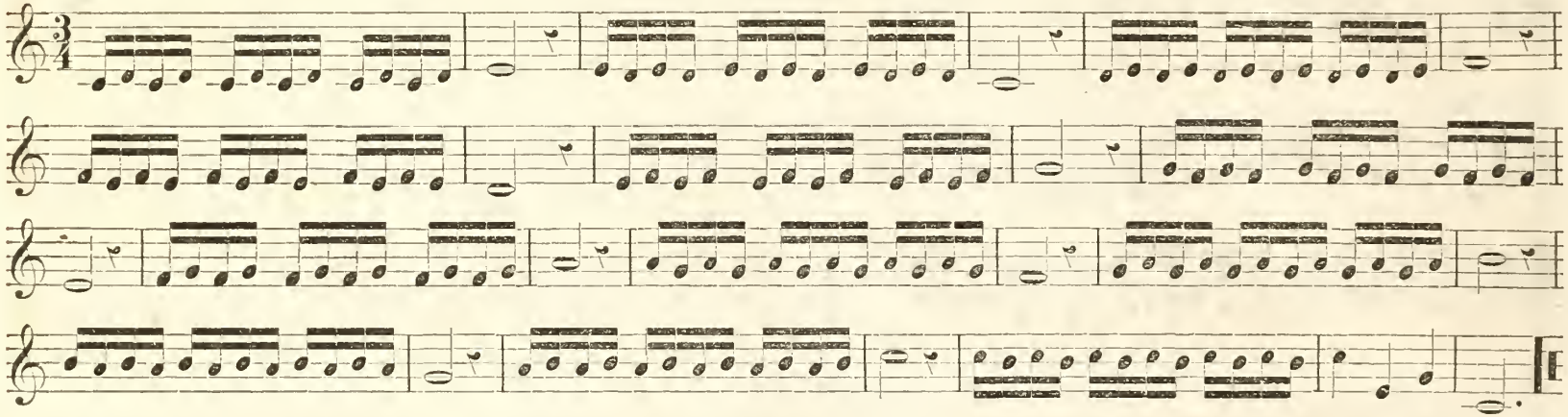
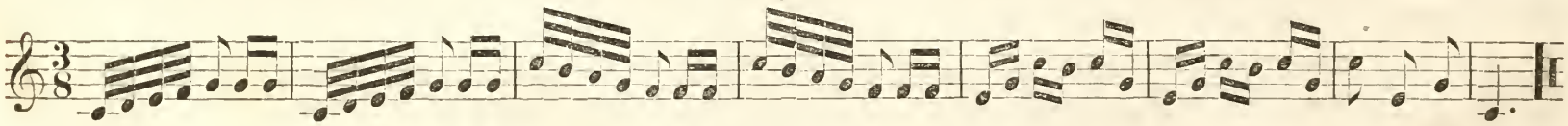
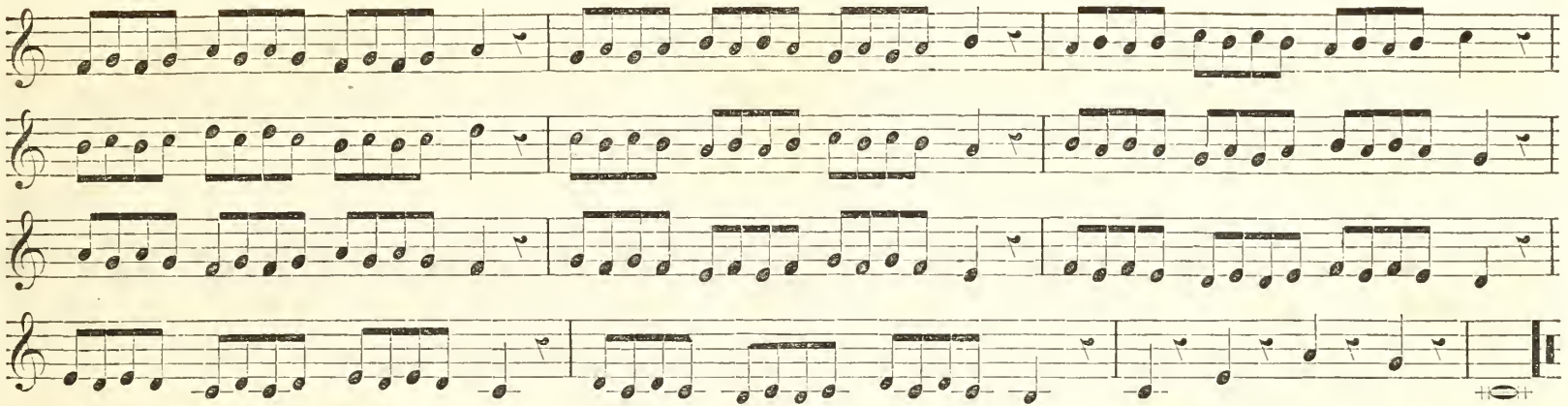
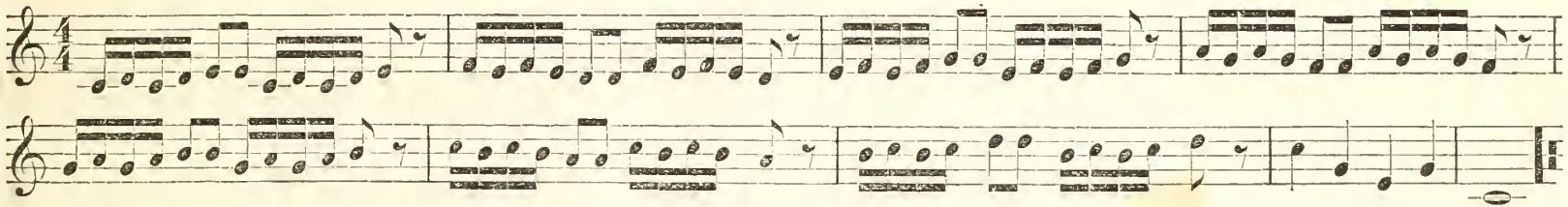
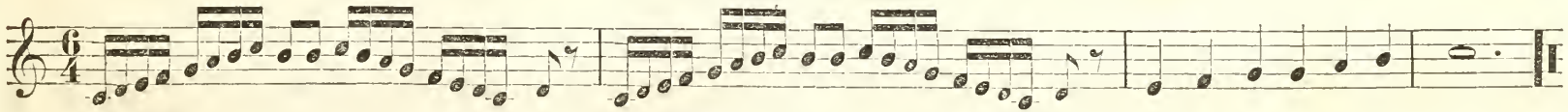


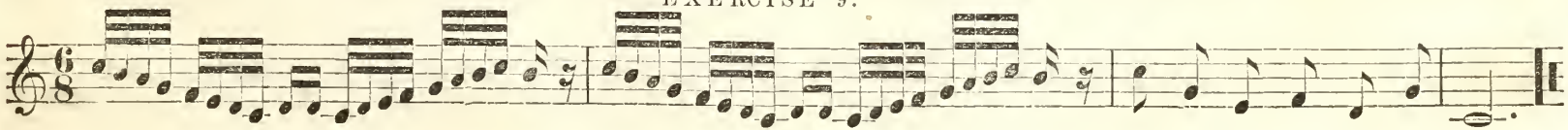
CHAPTER VI.

1. Four tones of equal lengths may be represented on one, or each part of a measure, by four notes of the same denomination, equivalent to the one note with which each part of the measure is represented.

EXERCISE 1.

EXERCISE 2.

EXERCISE 3.

EXERCISE 4.

EXERCISE 5.

EXERCISE 6

EXERCISE 7.

EXERCISE 8.

EXERCISE 9.



DIVISION 5.

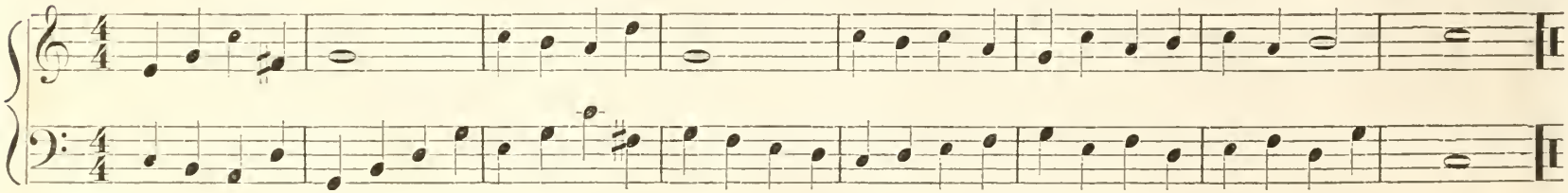
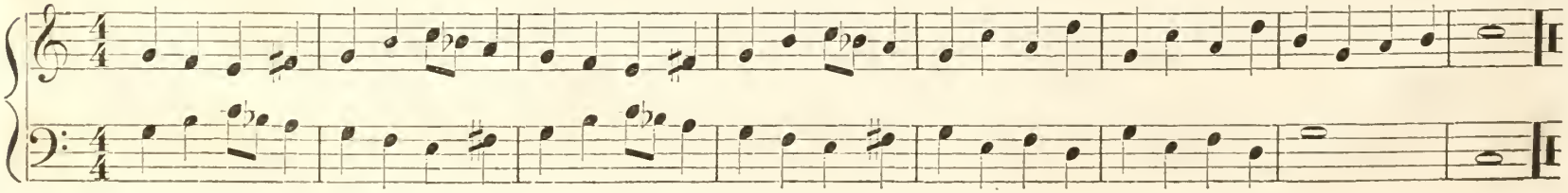
2. A piece of music may have two or more parts, to be performed simultaneously.

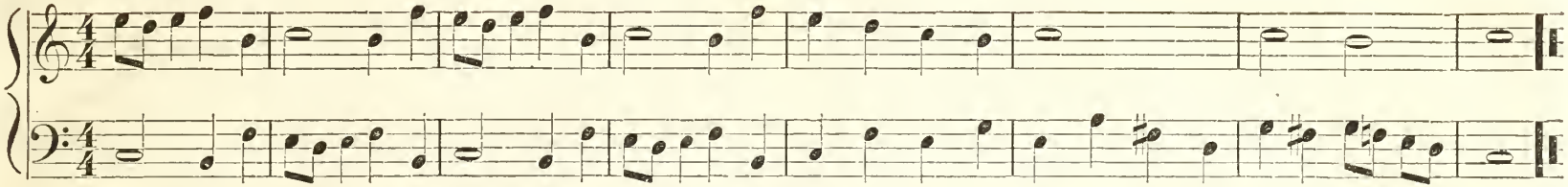
3. The several parts to be performed together may be written on one or more staves, thus:

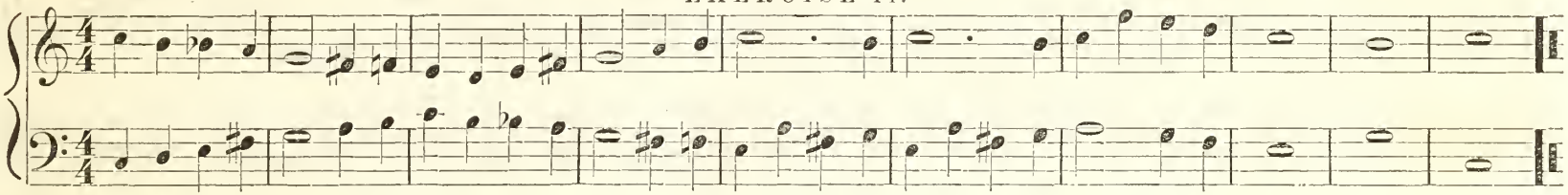
EXERCISE 10.

4. When two or more Staves are employed for writing the several parts of a tune, they are tied together by a BRACE.

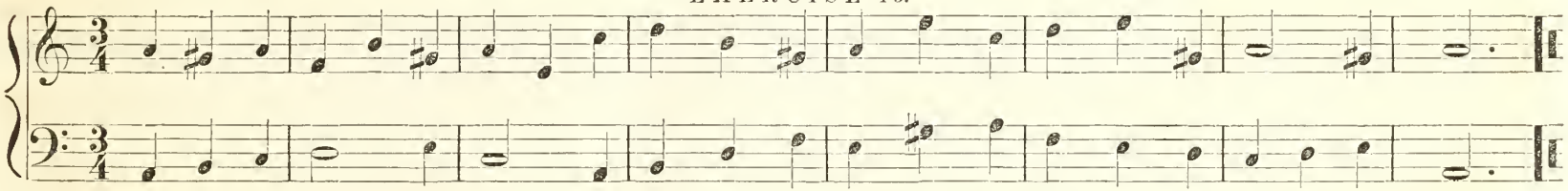
5. A BRACE ties together such number of Staves as contain parts to be performed simultaneously.

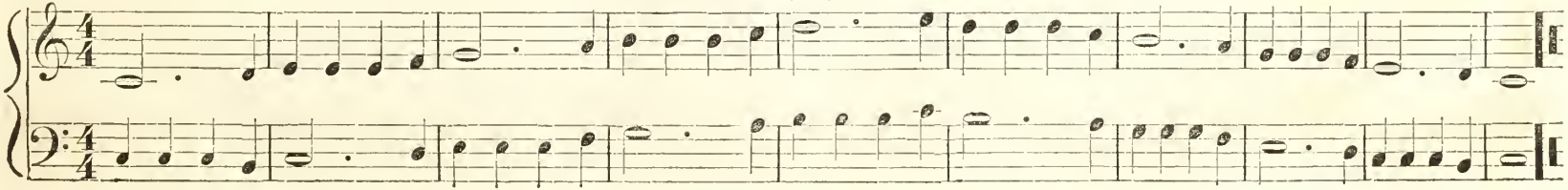
EXERCISE 11.

EXERCISE 12.

6. A Sharp or a Flat has influence through the measure in which it occurs.

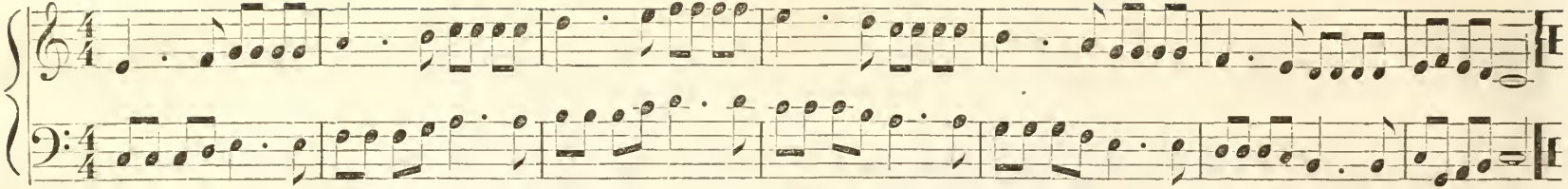
EXERCISE 13.

EXERCISE 14.

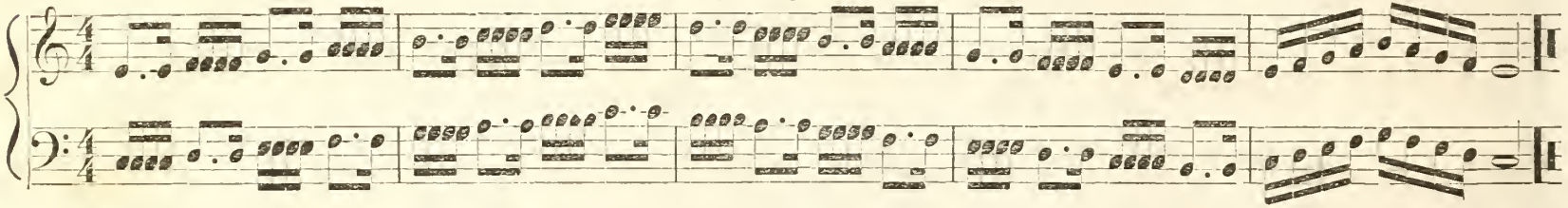


EXERCISE 15.

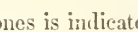
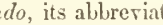


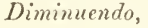
EXERCISE 16.

EXERCISE 17.



EXERCISE 18.

CHAPTER VII.

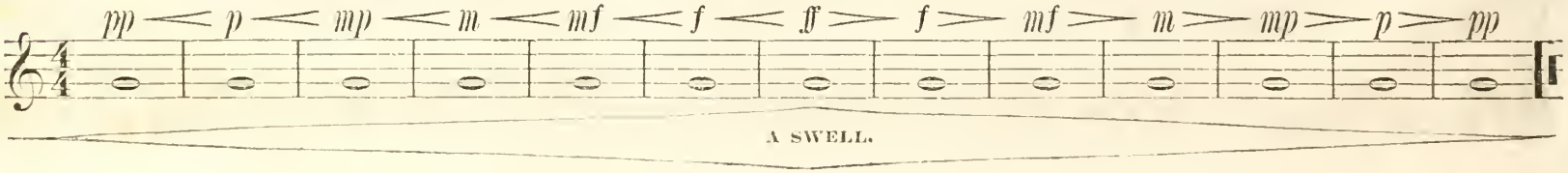
1. The different degrees in the force of tones are indicated by certain Italian words, or their abbreviations, placed over or under notes, thus: the word PIANO, or its abbreviation, *p*, means *Soft;* PIANISSIMO, or *pp*, means *very soft;* MEZZO, or *m*, means a *medium force;* MEZZO PIANO, or *mp*, means *moderately soft;* MEZZO FORTE, or *mf*, *moderately loud;* FORTE, or *f*, means *loud;* and FORTISSIMO, or *ff*, means *very loud.*

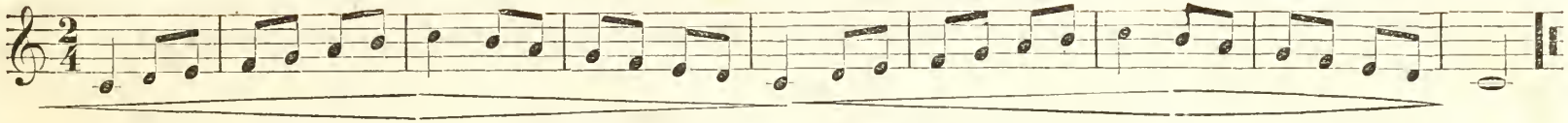
2. A gradual increase in the force of tones is indicated by the word *Crescendo*, its abbreviation (*Cres.*) or the sign, thus:  ; and a diminution, by the word *Diminuendo*, its abbreviation (*Dim.*) or the sign, thus: 

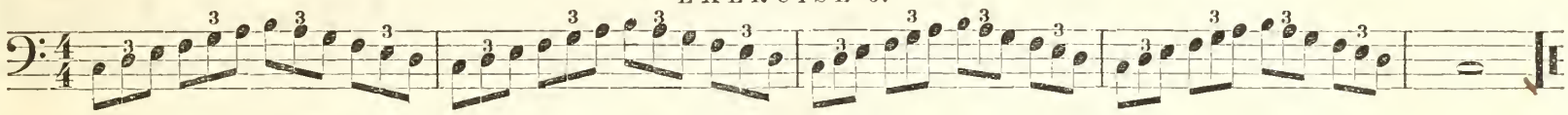
3. The word *Crescendo*, succeeded by *Diminuendo*, indicates a SWELL, the sign for which is thus: 

4. A sudden increase in the force of tones is indicated by the word *Sforzando*, its abbreviation *sfz*, or the sign, thus: >.

EXERCISE 1.

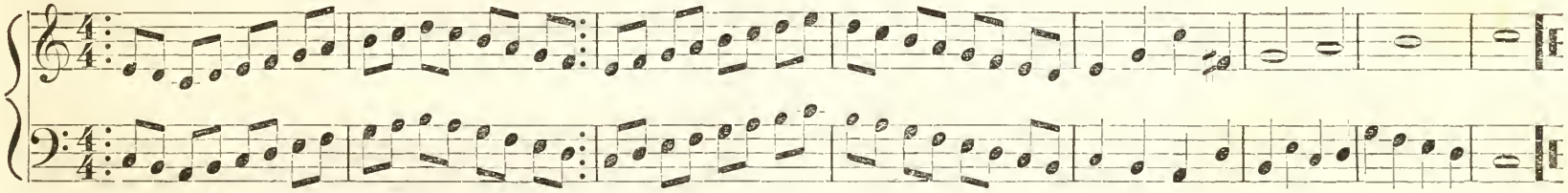


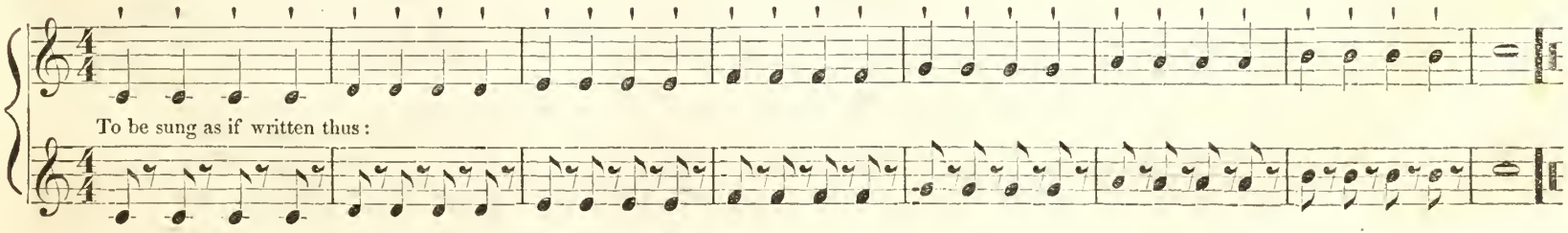
EXERCISE 2.

EXERCISE 3.



5. The value of three notes of the same denomination is reduced to that of two notes, by the figure 3 placed over or under them. [See Exercise 3.]

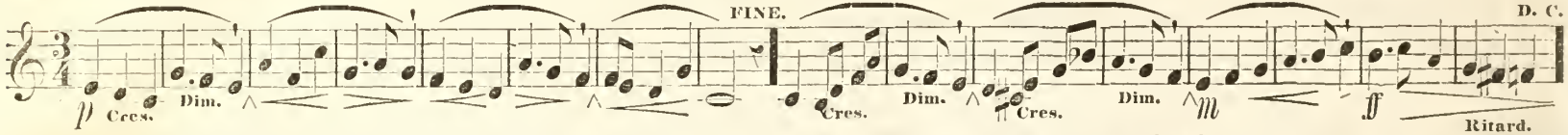
6. A Repeat consists of a succession of Dots before and after a passage of music designed to be sung twice, thus:

EXERCISE 4.

7. The word Staccato, or the sign, thus: (ı), indicates a detached, distinct manner of performance.

EXERCISE 5.

8. A Hold (𝄐) over a note shows that the tone represented by the note may be prolonged at the discretion of the performer, and when over a rest, that silence may be prolonged. Commonly, those notes and rests having holds over them are doubled in value, thus: a quarter note having a hold over it, would be sung as if it were a half note, &c.

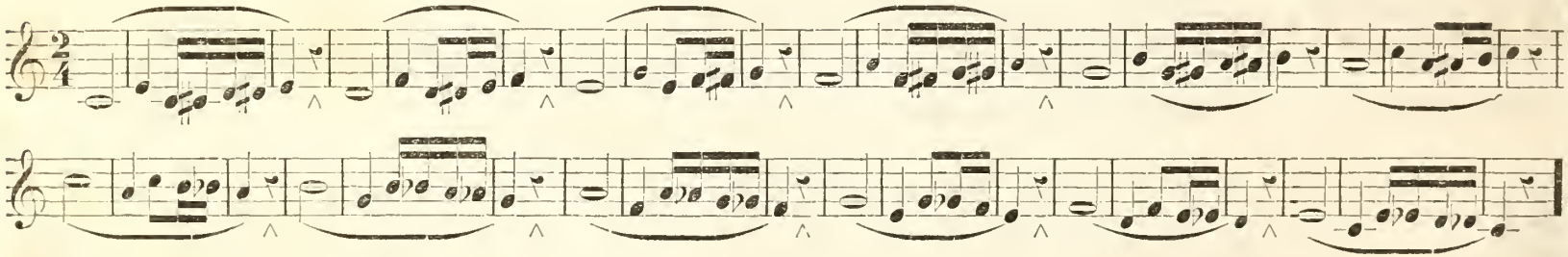
EXERCISE 6.

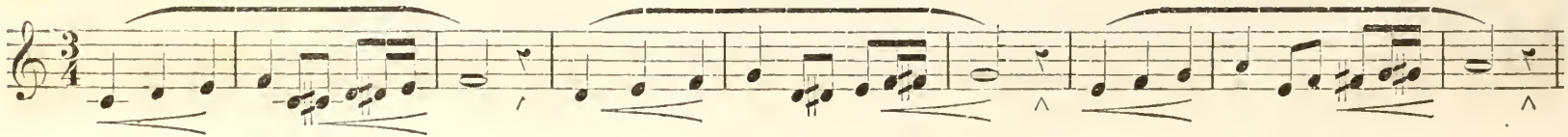
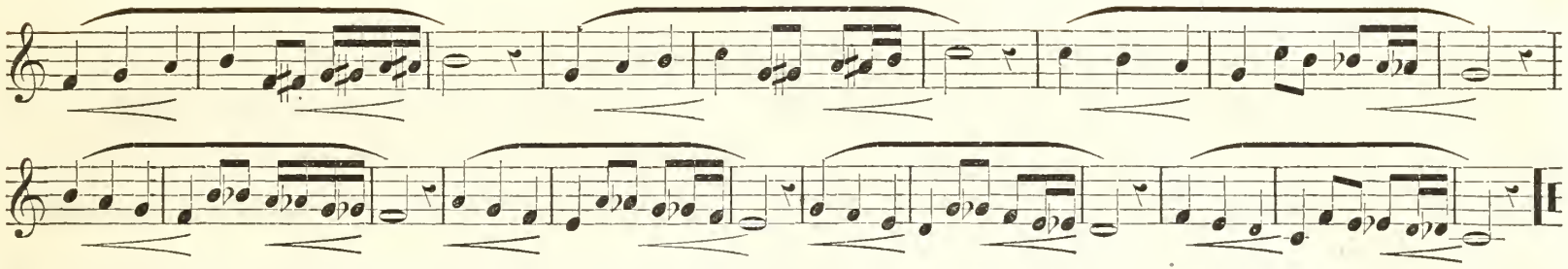
9. The words Da Capo, or the abbreviation, the letters D. C., refer back from the beginning to the sign thus: (Fine) by which the end of the piece is indicated. (See exercise 7.)

EXERCISE 7.

10. A Tie (⁀) over or under notes, implies that the notes thus enclosed are to be sung in a closely connected style.

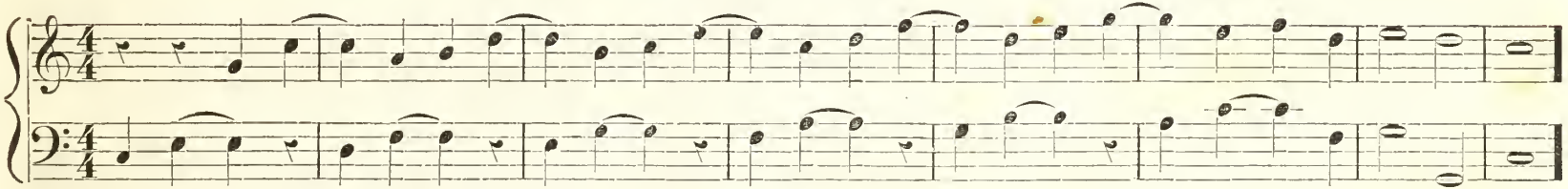
11. This (∧) shows the place at which singers may take breath.

EXERCISE 8.

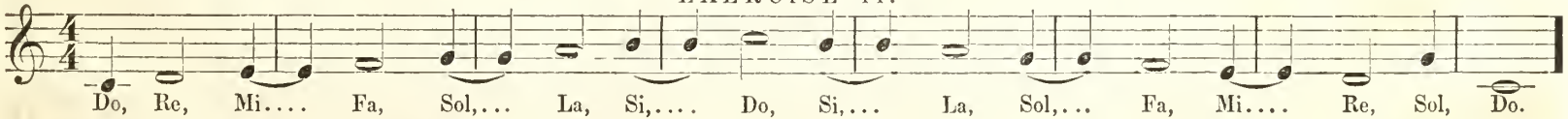


EXERCISE 9.

12. Two notes having the same pitch, tied together, represent but one tone, thus:

13. The first of the two notes thus tied is the accented one, irrespectively of the part of the measure on which it occurs.

EXERCISE 10.

14. A Syncopated Note is one that embraces two parts of a measure; the first of which is unaccented, and the second accented, thus:

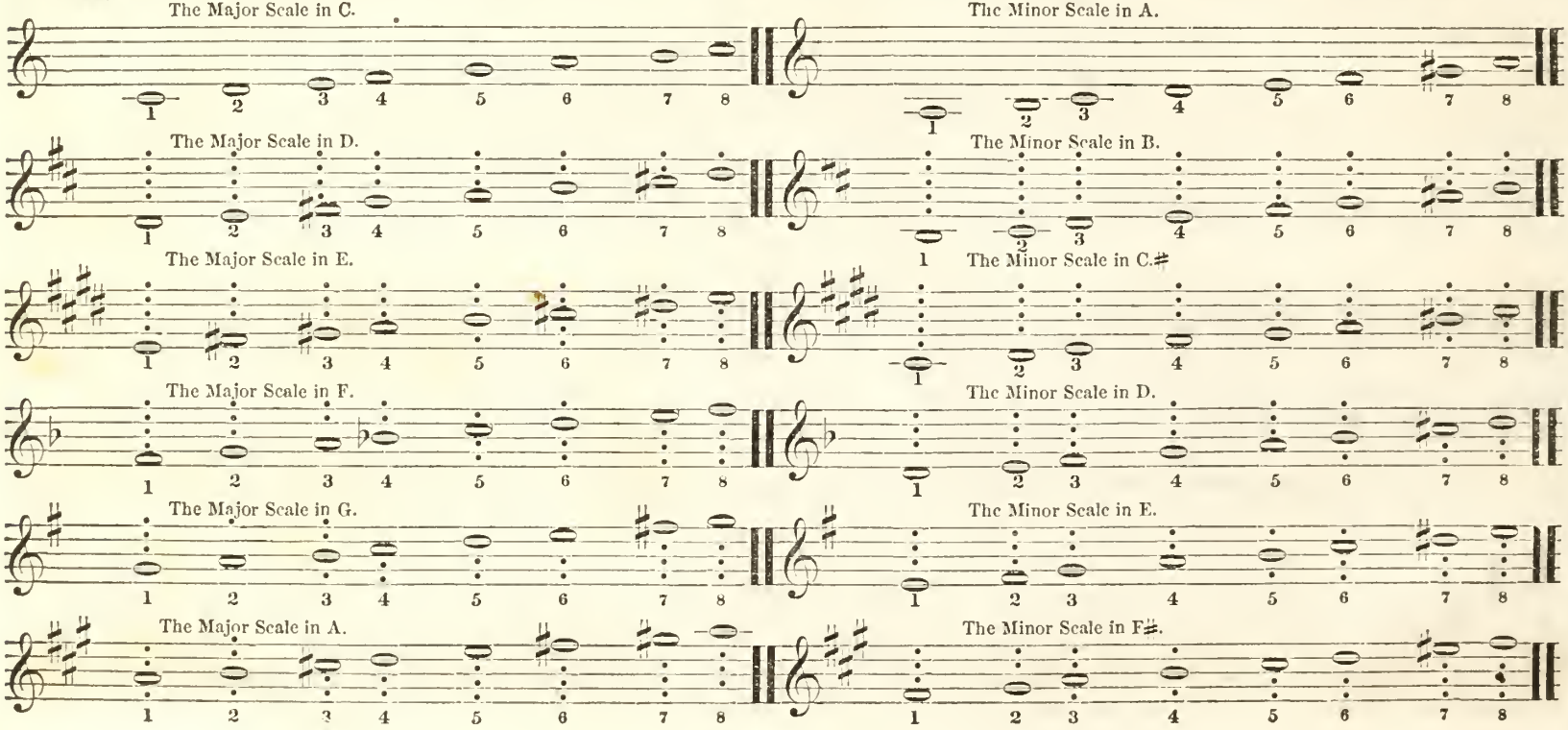
EXERCISE 11.



15. The Syncopated Note changes the accent from the third to the second part of the measure. The same effect is produced by a tie over two notes having the same pitch,—the accent is changed from the second to the first of the two notes thus tied. [5]

CHAPTER VIII.

TRANSPOSITION OF THE SCALE.

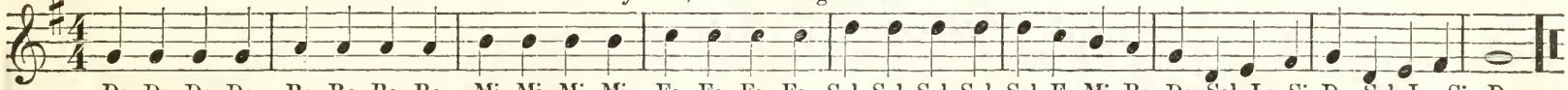
1. The KEY of the scale is the letter on which the first note of it (Do,) is written.
2. The scale is said to be transposed when the first note of it (Do,) is found on any other letter but C. Hence transposition implies a change of the scale with respect to high and low, or pitch.
3. The scale may be written in the key of any letter, but the requisite order of seconds must be effected through the aid of SHARPS or FLATS.
4. The relative order of seconds must be the same whether the scale be in the key of this or that letter.
5. The SIGN for the key of the scale, when transposed, is the number of sharps or flats necessary to effect the order of seconds, beginning with the letter on which ONE, or DO, is written.

6. The foregoing diagram is designed to show the principle by which the scale is transposed.

NOTE. It will be remembered that ONE, or DO, may be written on any letter, but on whichever letter ONE is written, TWO must be on the letter a major second above, and THREE on the letter a major second above that on which TWO is written, &c., for example, to complete the scale beginning with G, F must be made sharp, hence this sharp placed next to the clef on the fifth line of the staff, is the sign for the scale in the key of G, and when the scale commences on F, it is necessary to make B flat, hence the one flat placed on the third line (B) is the sign for the scale in the key of F.

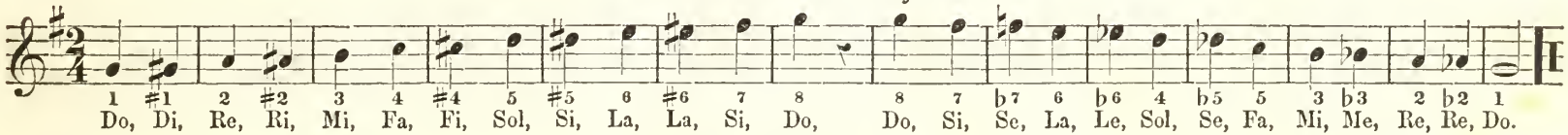
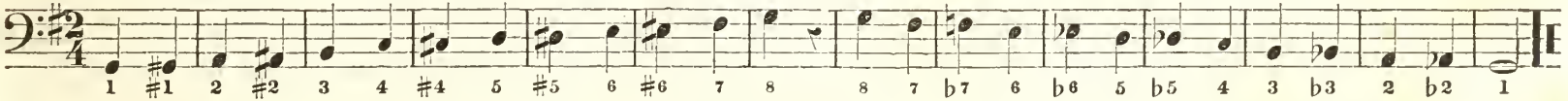
7. The sign for the key of the scale is called the SIGNATURE.

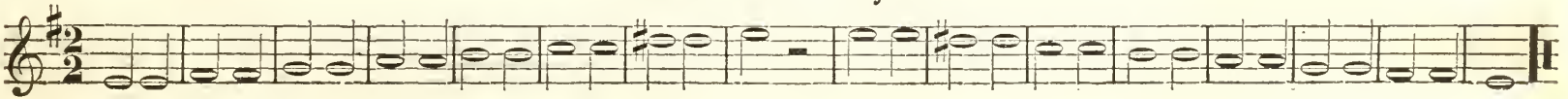
EXERCISE 1.

In the key of G, under the signature of ONE SHARP.

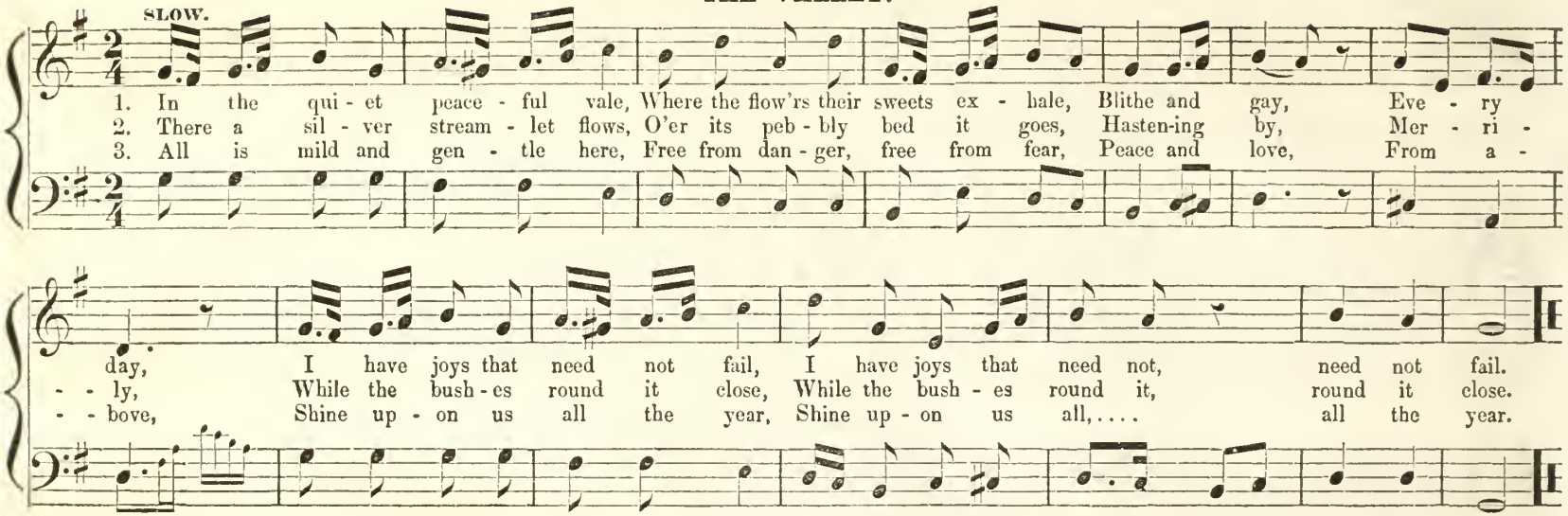


EXERCISE 2.

The Chromatic Scale in the key of G.

EXERCISE 3.

EXERCISE 4.

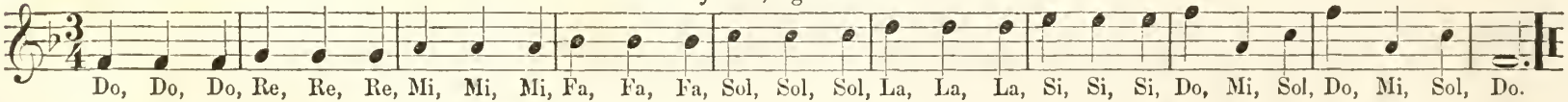
The Minor Scale in the key of E.

EXERCISE 5.

THE VALLEY.



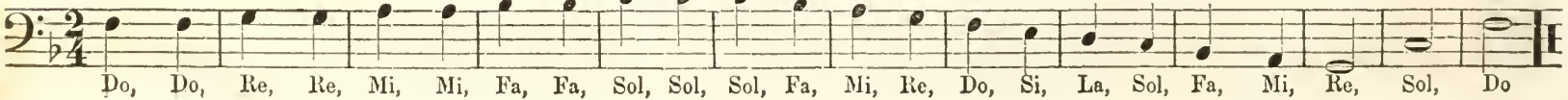
EXERCISE 6.

In the key of F, signature ONE FLAT.

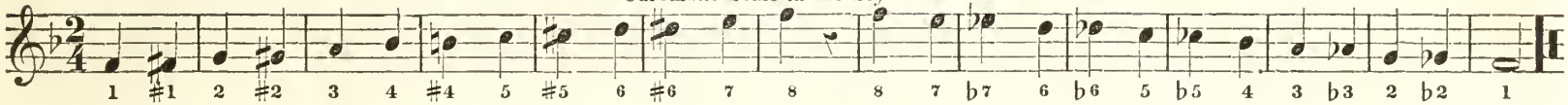


EXERCISE 7.

In the key of F, signature ONE FLAT.



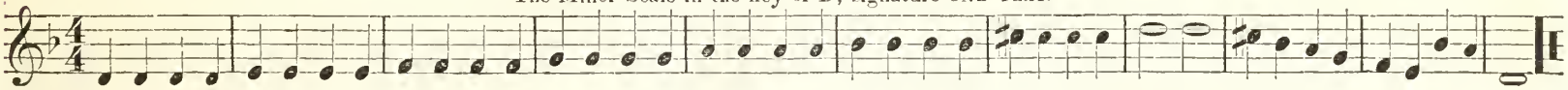
EXERCISE 8.

Chromatic Scale in the key of F.

EXERCISE 9.

Chromatic Scale in F.

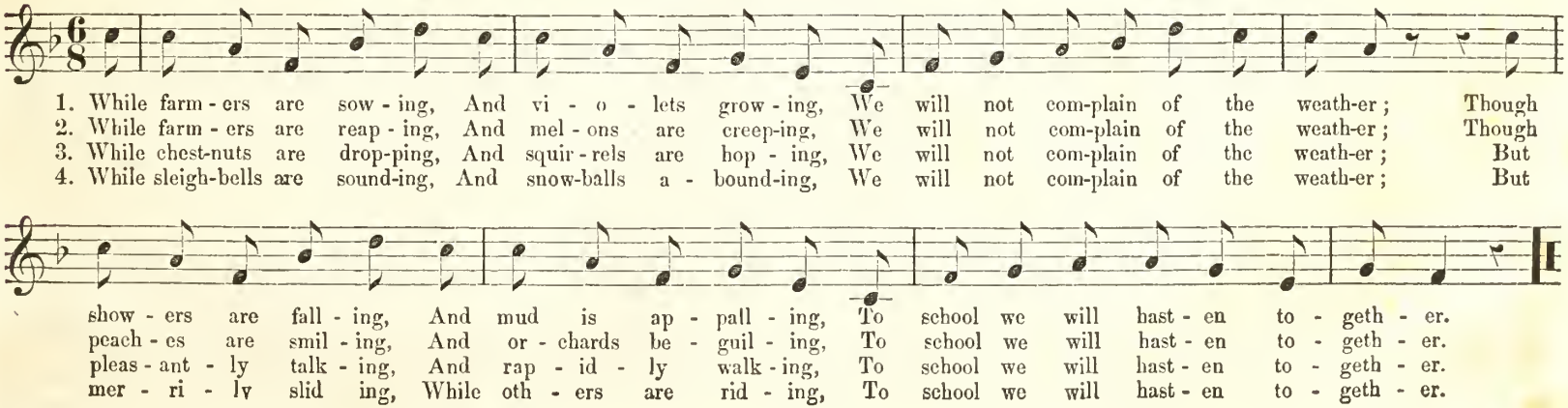
EXERCISE 10.

The Minor Scale in the key of D, signature ONE FLAT.



EXERCISE 11.

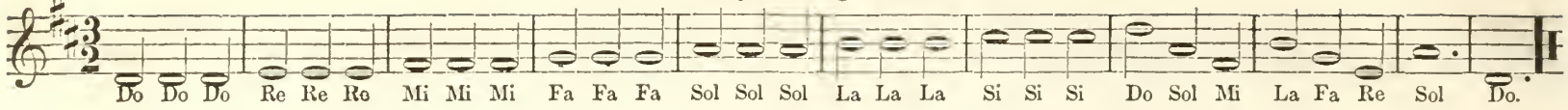
THE SEASONS.



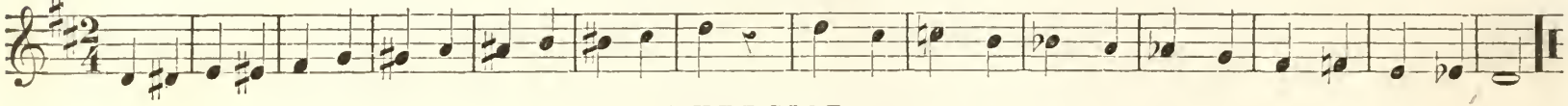
1. While farm - ers are sow - ing, And vi - o - lets grow - ing, We will not com-plain of the weath-er; Though
2. While farm - ers are reap - ing, And mel - ons are creep-ing, We will not com-plain of the weath-er; Though
3. While chest-nuts are drop-ping, And squir - rels are hop - ing, We will not com-plain of the weath-er; But
4. While sleigh-bells are sound-ing, And snow-balls a - bound-ing, We will not com-plain of the weath-er; But

show - ers are fall - ing, And mud is ap - pall - ing, To school we will hast - en to - geth - er.
peach - es are smil - ing, And or - chards be - guil - ing, To school we will hast - en to - geth - er.
pleas - ant - ly talk - ing, And rap - id - ly walk - ing, To school we will hast - en to - geth - er.
mer - ri - ly slid ing, While oth - ers are rid - ing, To school we will hast - en to - geth - er.

EXERCISE 12.

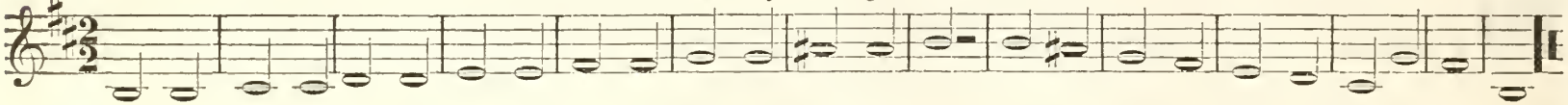
The Scale in the Key of D, signature TWO SHARPS.

EXERCISE 13.

The Chromatic Scale in the Key of D.

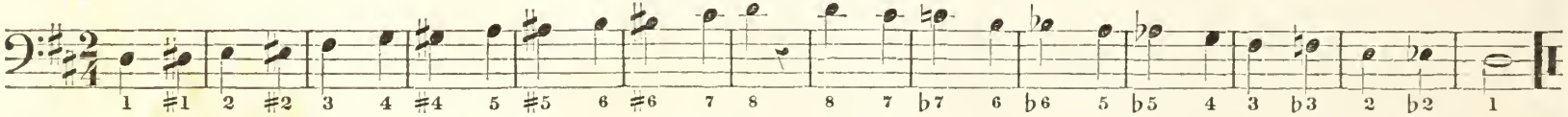


EXERCISE 14.

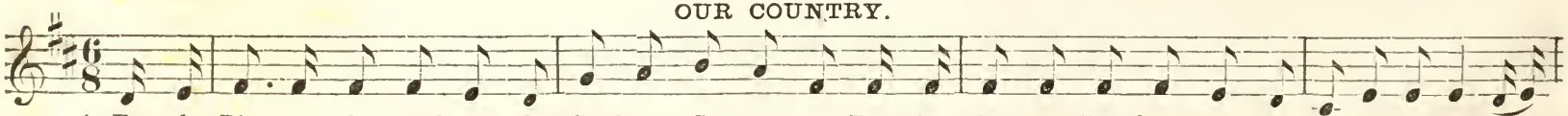
The Minor Scale in the Key of B, signature TWO SHARPS.



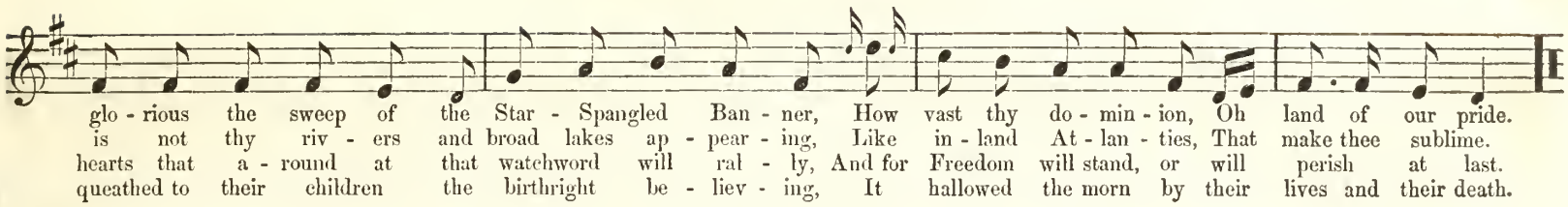
EXERCISE 15.

The Chromatic in D.

EXERCISE 16.

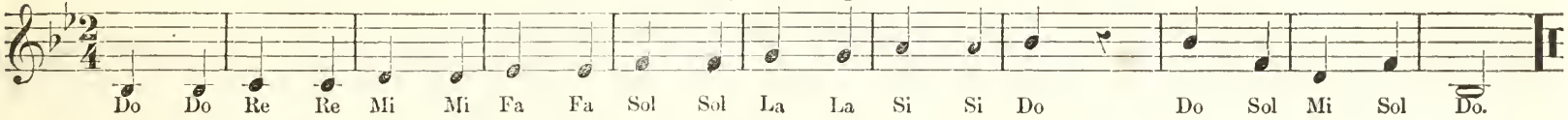
OUR COUNTRY.



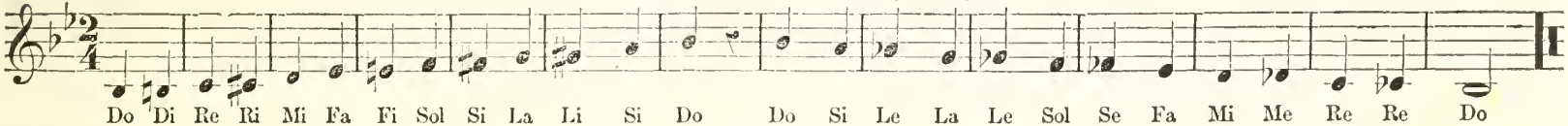
1. From the Pine of the North to the Southern Sa - van - na, From these dark sounding shores to the bright western tide, How
2. It is not thy mountains in grandeur up - rear - ing, Their cloud-cov - ered summits un-shattered by time, It
3. 'Tis the spir - it that breathes from each verdure-clothed val - ley, And LIB - ER - TY shouts on the cold winter's blast, 'Tis
4. That Freedom the fathers from heav - en re - ceiv - ing, Pre - served un - pol - lu - ted by Tyranny's breath, And be-



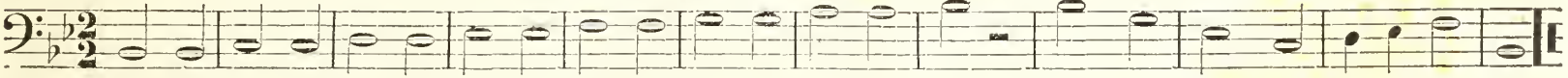
EXERCISE 17.

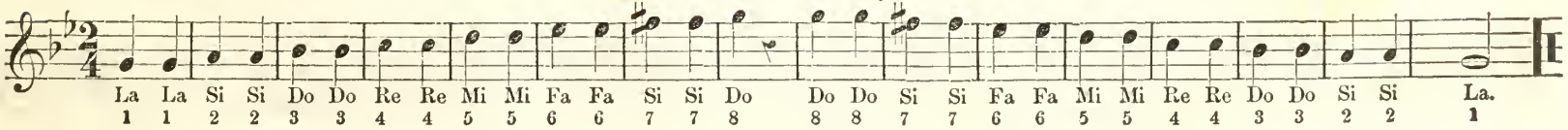
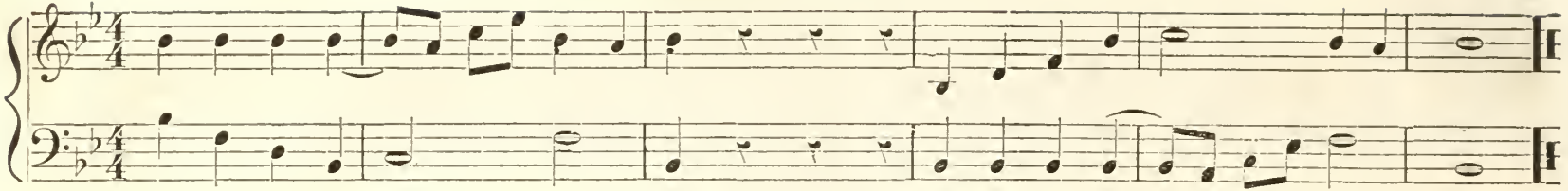
The Scale in the Key of B♭, signature TWO FLATS.

EXERCISE 18.

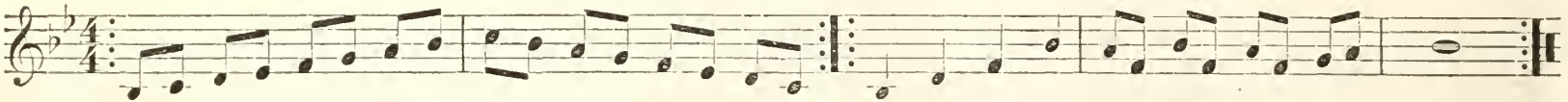
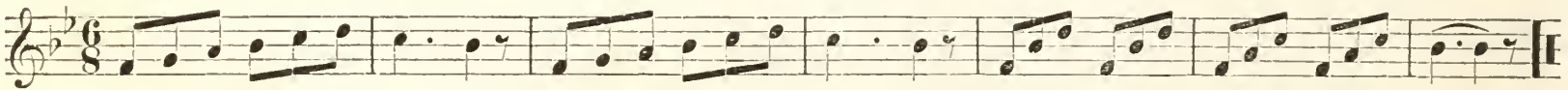
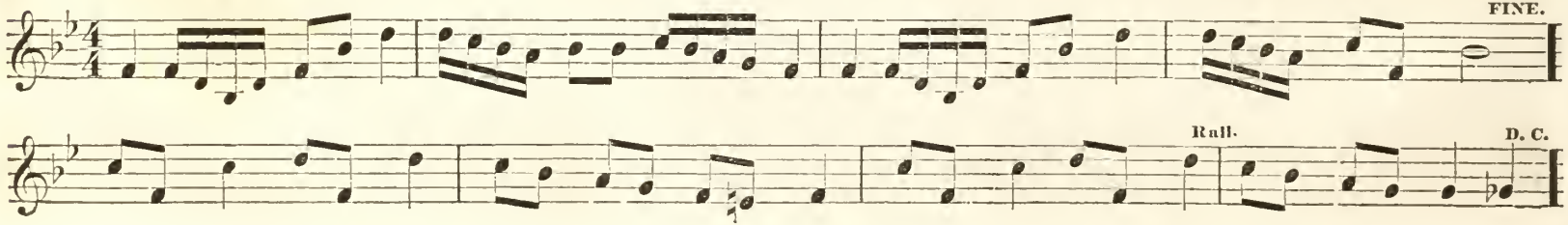
The Chromatic Scale in the Key of B♭.

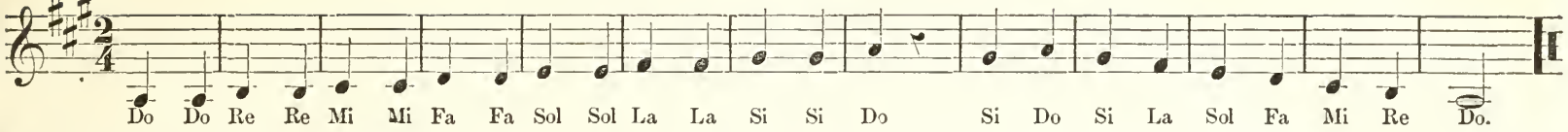


EXERCISE 19.

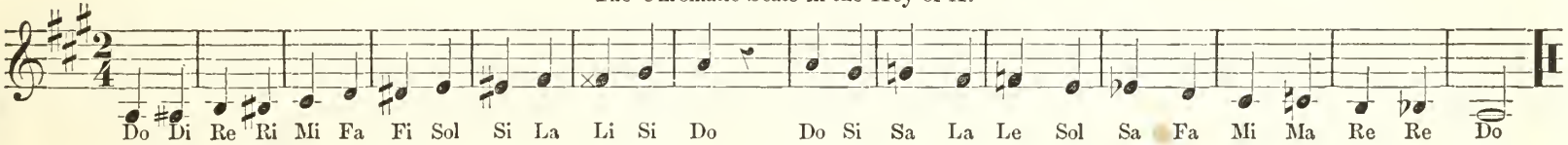
The Scale in the Key of B♭ under the F Clef.

EXERCISE 20.

The Minor Scale in the Key of G.

EXERCISE 21.

EXERCISE 22.

EXERCISE 23.

EXERCISE 24.

EXERCISE 25.

EXERCISE 26.

The Seale in the Key of A, signature THREE SHARPS.

EXERCISE 27.

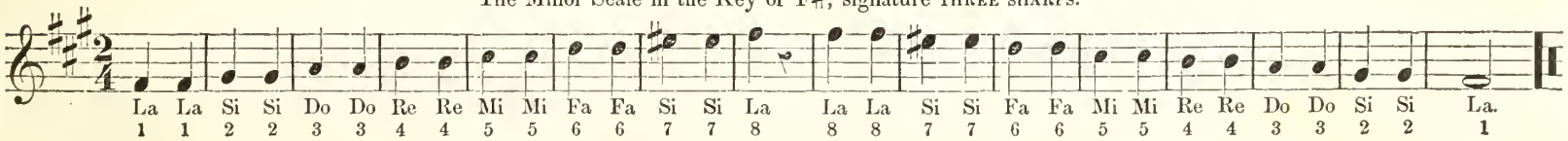
The Chromatie Seale in the Key of A.



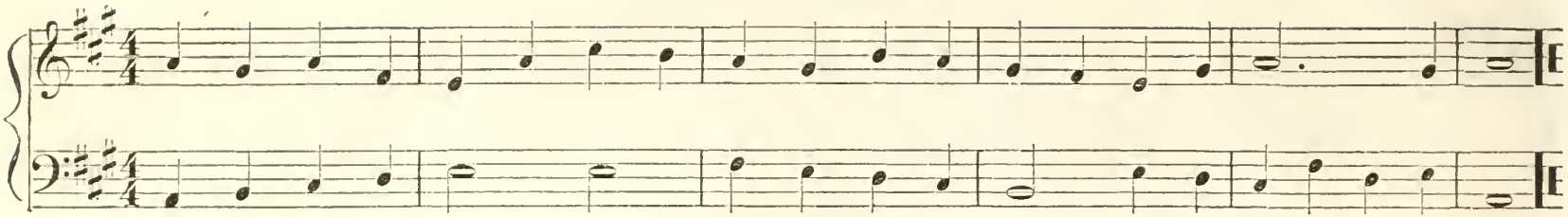
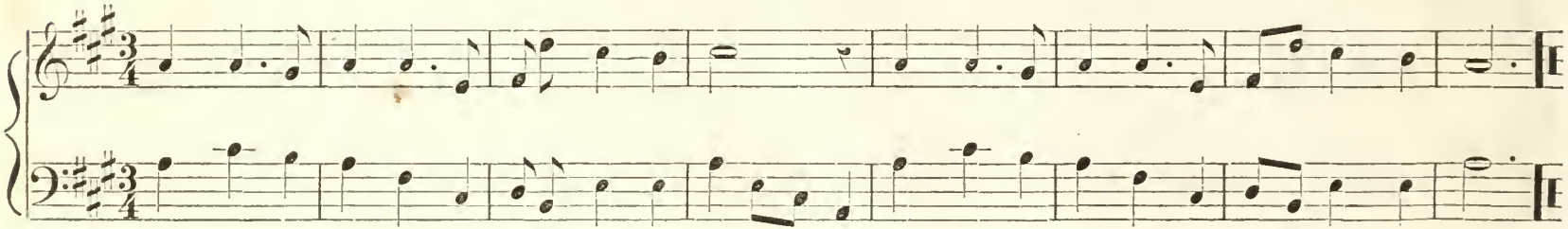
8. The DOUBLE SHARP, thus, (×) is used to elevate the piteh of notes on the letters that have already been made sharp. For example, F SHARP in the Key of A, is six, and F DOUBLE SHARP, is sharp six; hence F DOUBLE SHARP in the Key of A, sustains the same relation to A, that A SHARP does to C, in the Key of C.

EXERCISE 28.

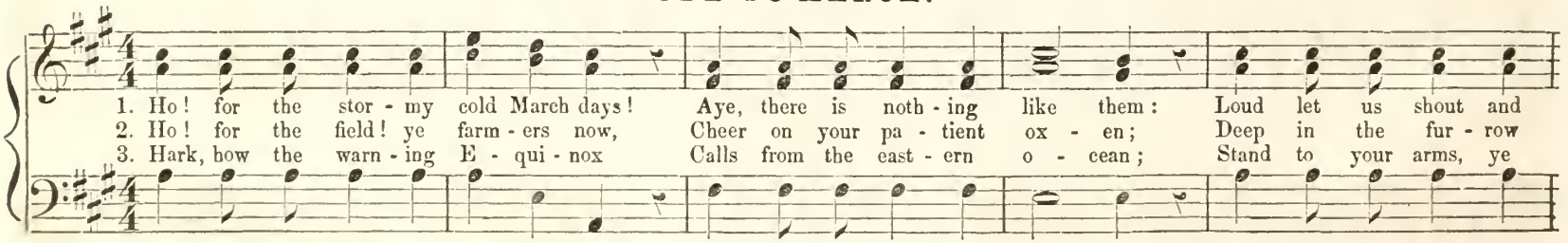
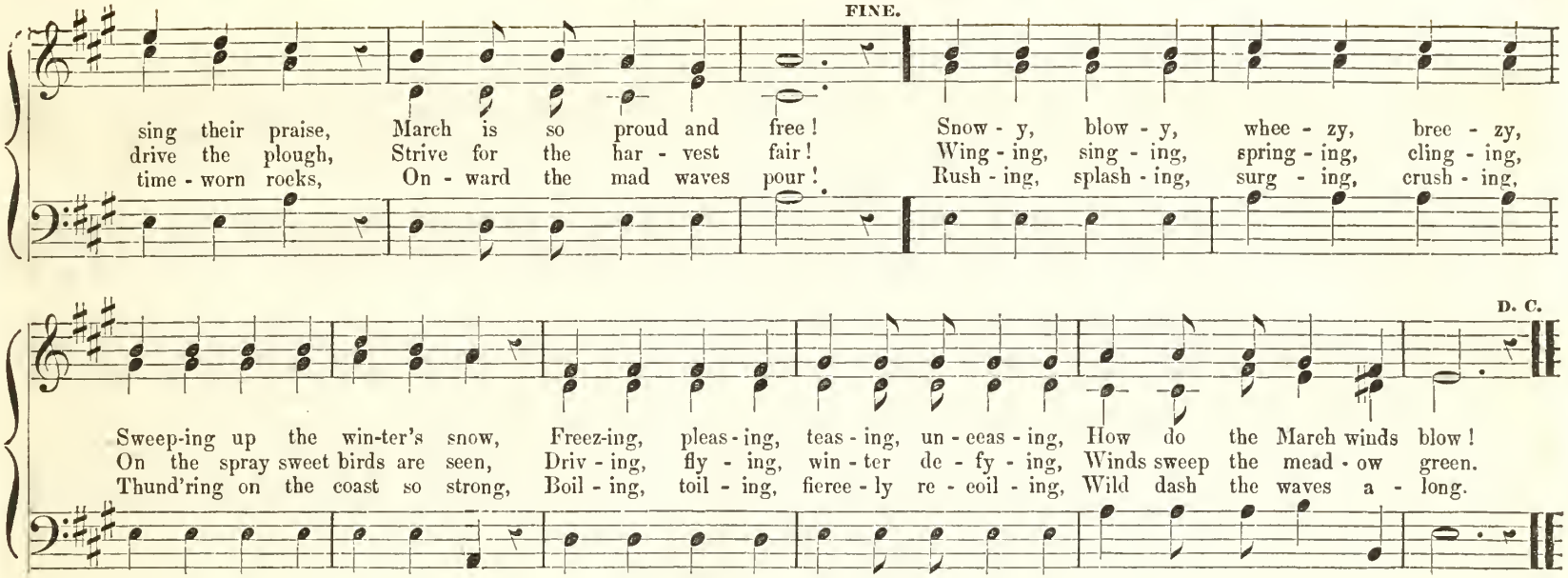
The Minor Seale in the Key of F♯, signature THREE SHARPS.



EXERCISE 29.

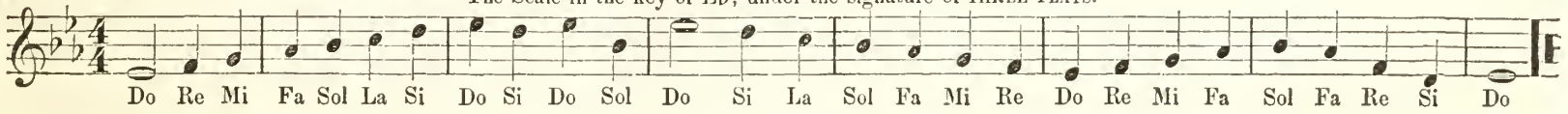
EXERCISE 30.

EXERCISE 31.

EXERCISE 32.

ODE TO MARCH.

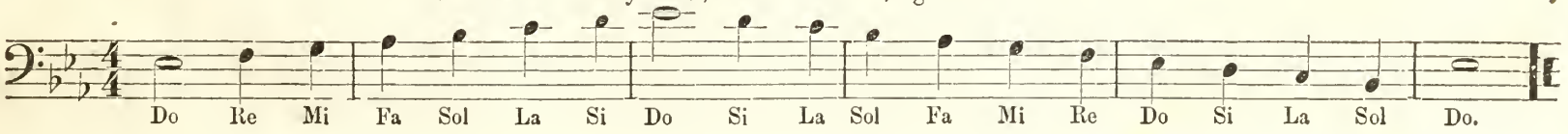


EXERCISE 33.

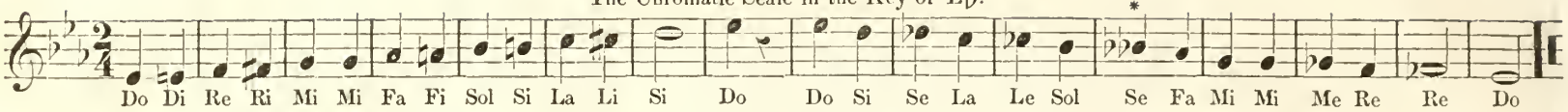
The Scale in the key of Eb, under the signature of THREE FLATS.



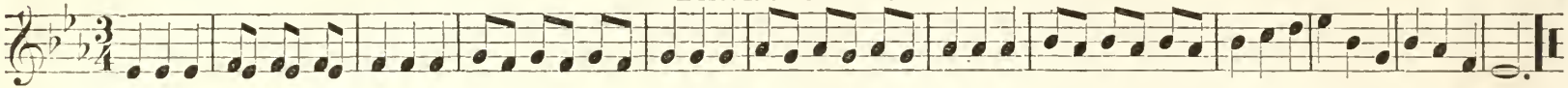
EXERCISE 34.

The Scale in the key of Eb, under the F Clef, signature THREE FLATS.

EXERCISE 35.

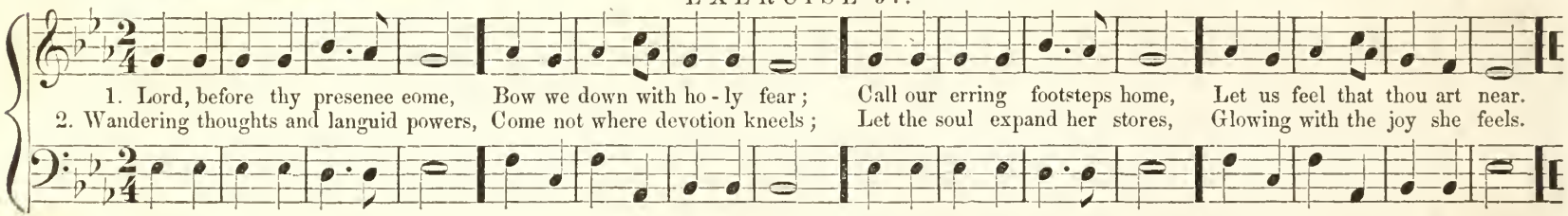
The Chromatic Scale in the Key of E♭.



EXERCISE 36.

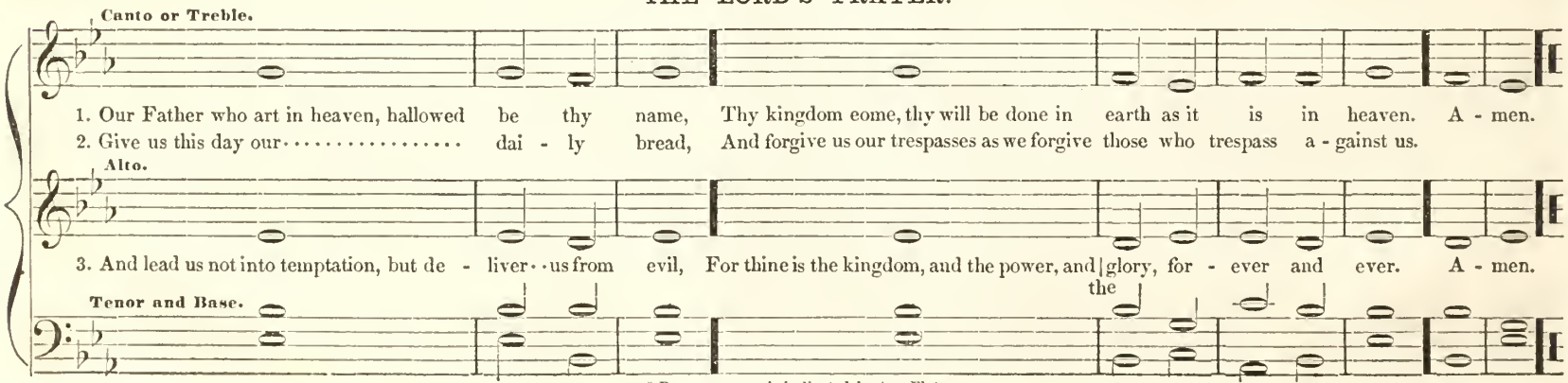


EXERCISE 37.



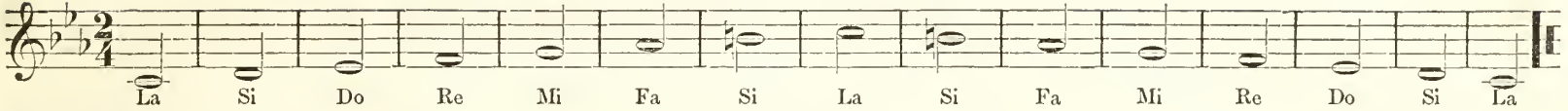
EXERCISE 38.

THE LORD'S PRAYER.

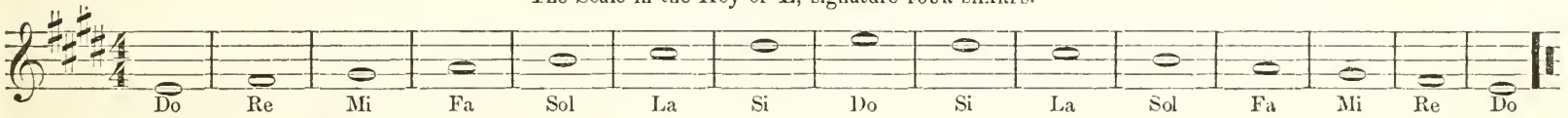


* B DOUBLE FLAT is indicated by two Flats.

EXERCISE 39.

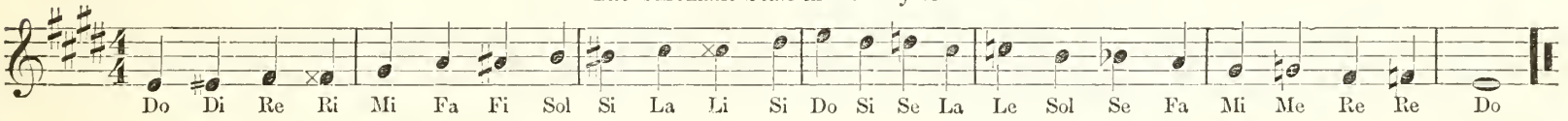
The Minor Scale in the Key of C, signature THREE FLATS.

EXERCISE 40.

The Scale in the Key of E, signature FOUR SHARPS.



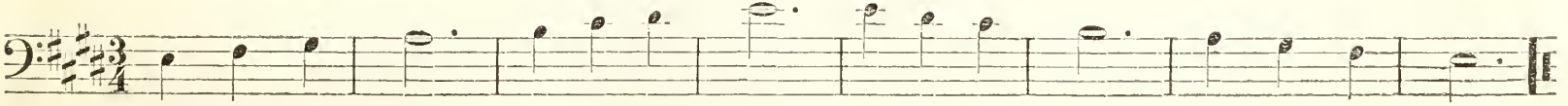
EXERCISE 41.

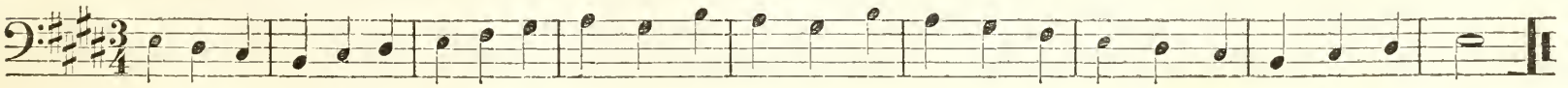
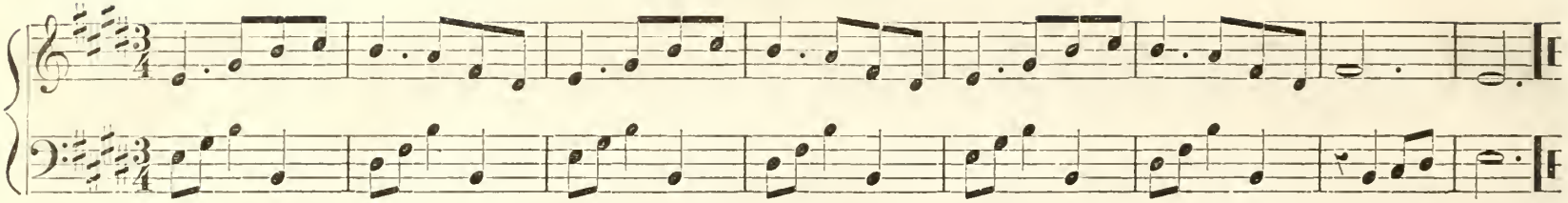
The Chromatic Scale in the Key of E.



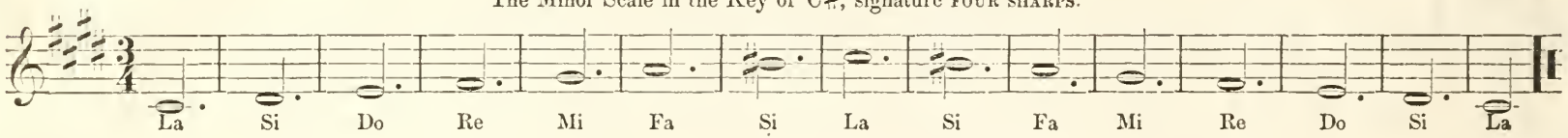
EXERCISE 42.

The Scale in the Key of E, under the F Clef.

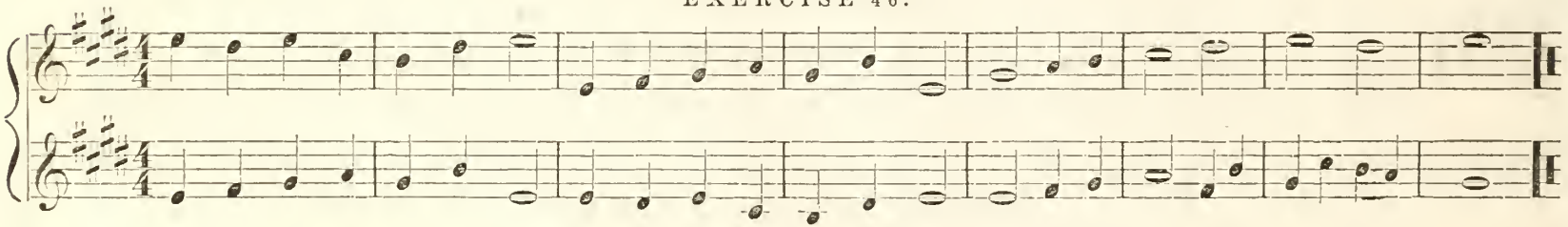


EXERCISE 43.

EXERCISE 44.

EXERCISE 45.

The Minor Scale in the Key of C♯, signature FOUR SHARPS.

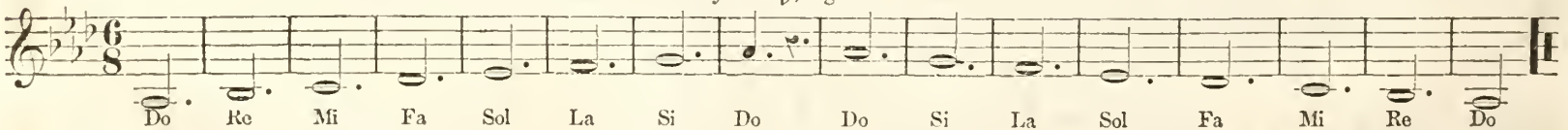


EXERCISE 46.



EXERCISE 47.

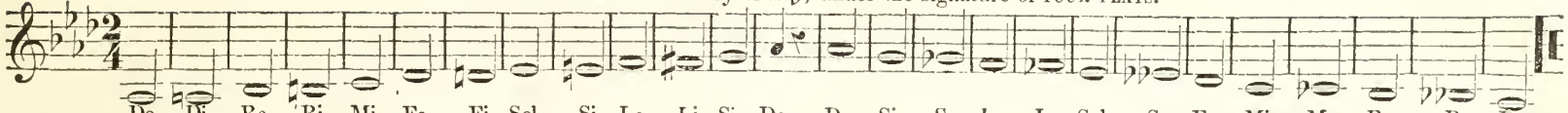
The Scale in the Key of A♭, signature of FOUR FLATS.



NOTE.—A dot after a rest adds one half to its original value. [See eighth measure of Exercise 47.]

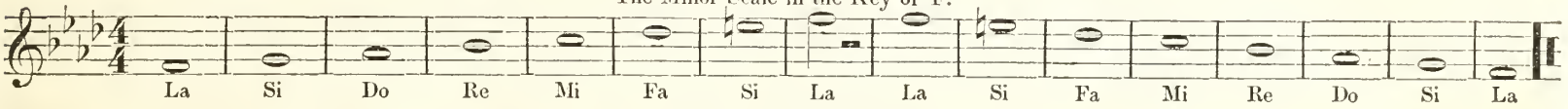
EXERCISE 48.

The Chromatic Scale in the Key of A♭, under the signature of FOUR FLATS.

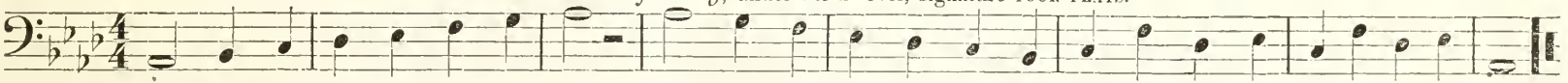


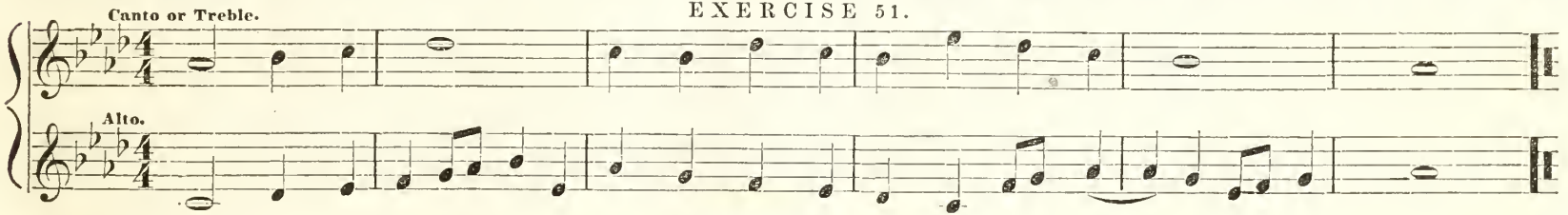
EXERCISE 49.

The Minor Scale in the Key of F.



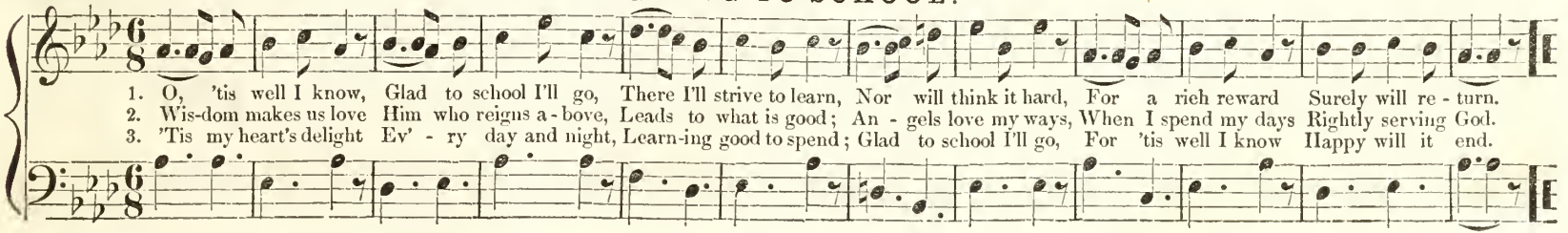
EXERCISE 50.

The Scale in the Key of A♭, under the F Clef, signature FOUR FLATS.

EXERCISE 51.



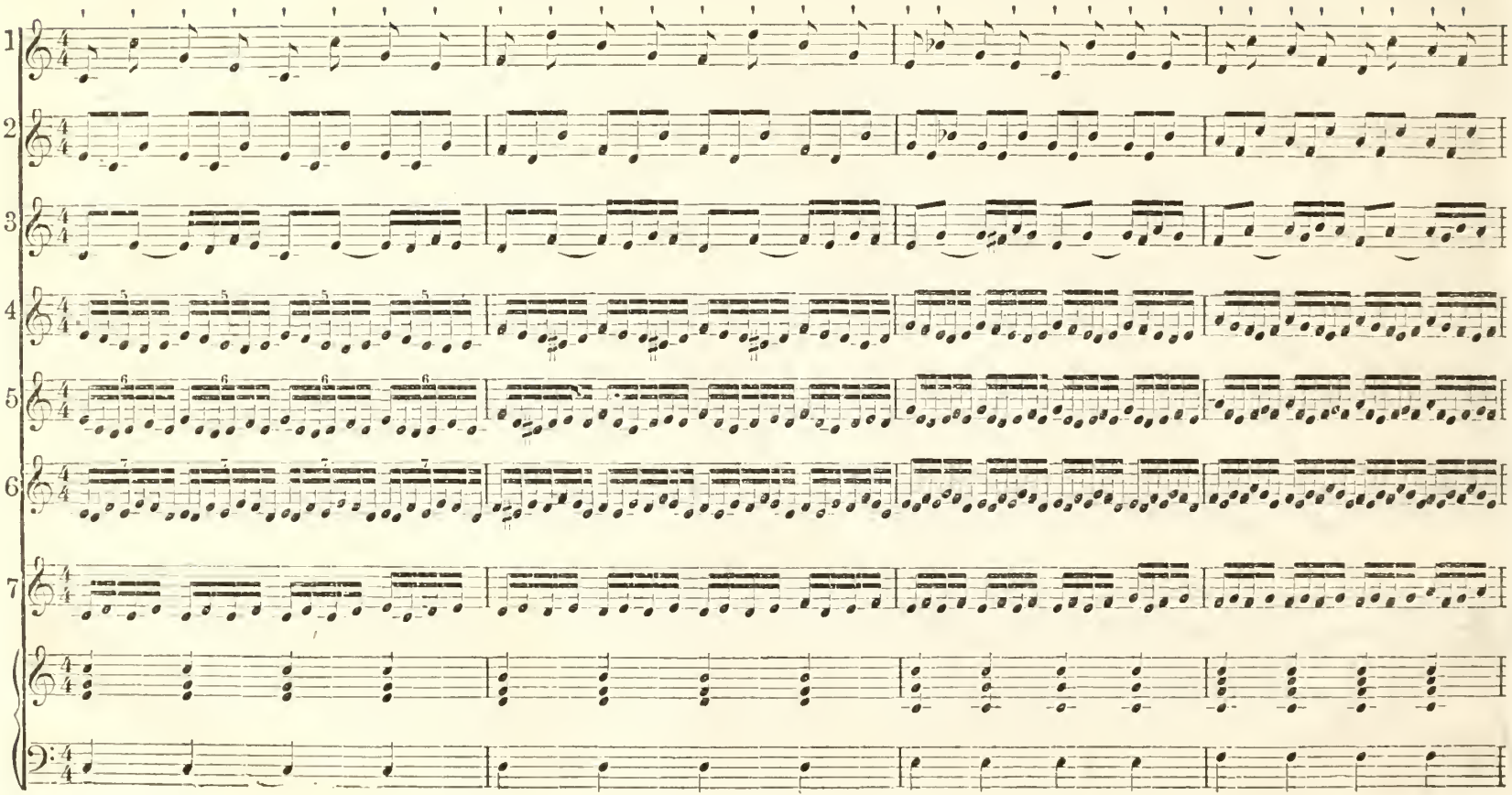
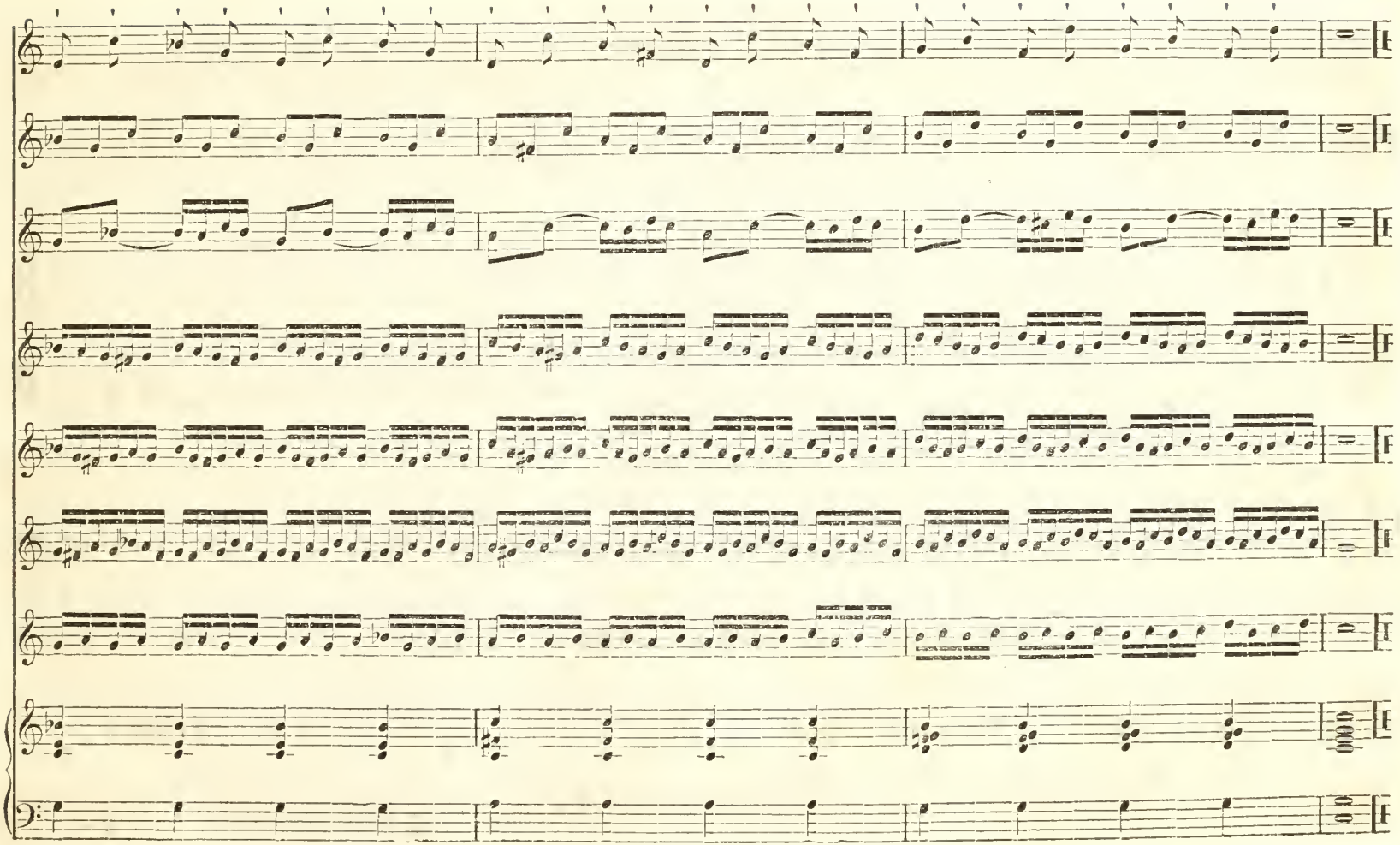
EXERCISE 52.

GOING TO SCHOOL.



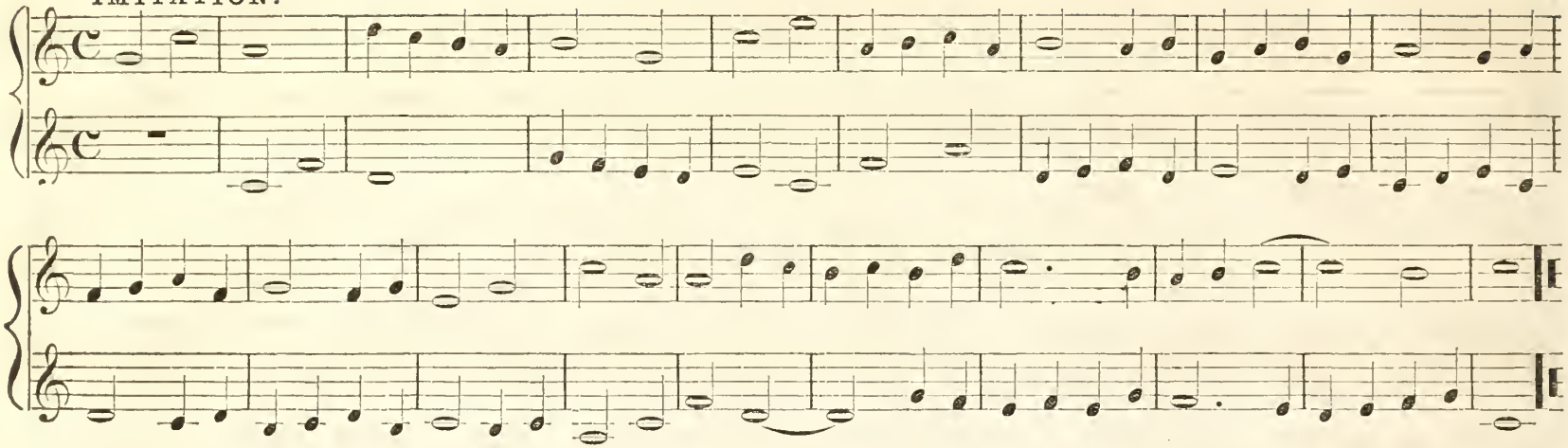
CHAPTER IX.

EXERCISES IN SOLFAING, DESIGNED TO FACILITATE READING NOTES.

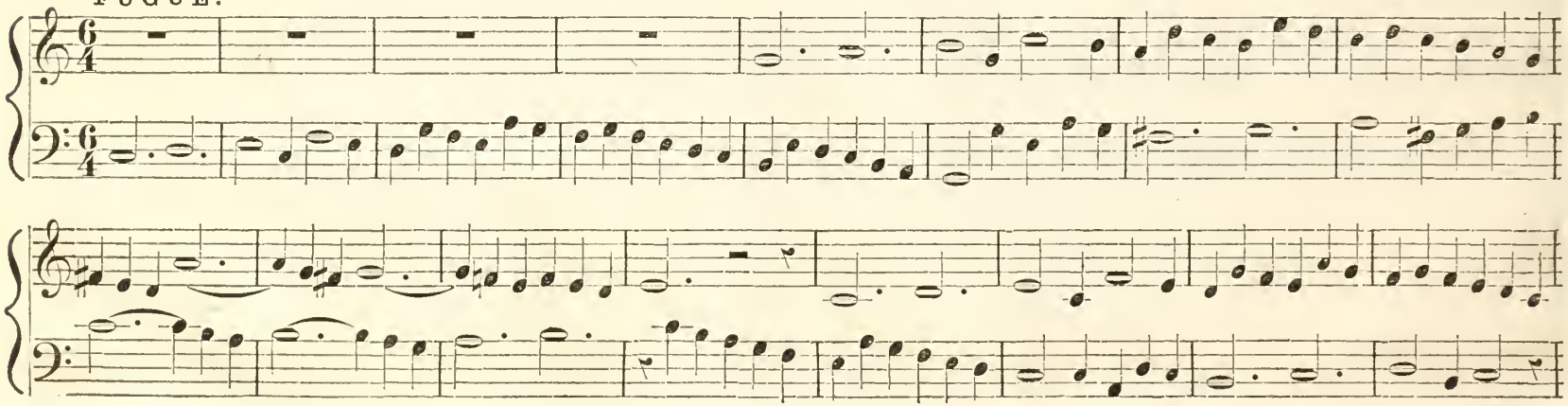
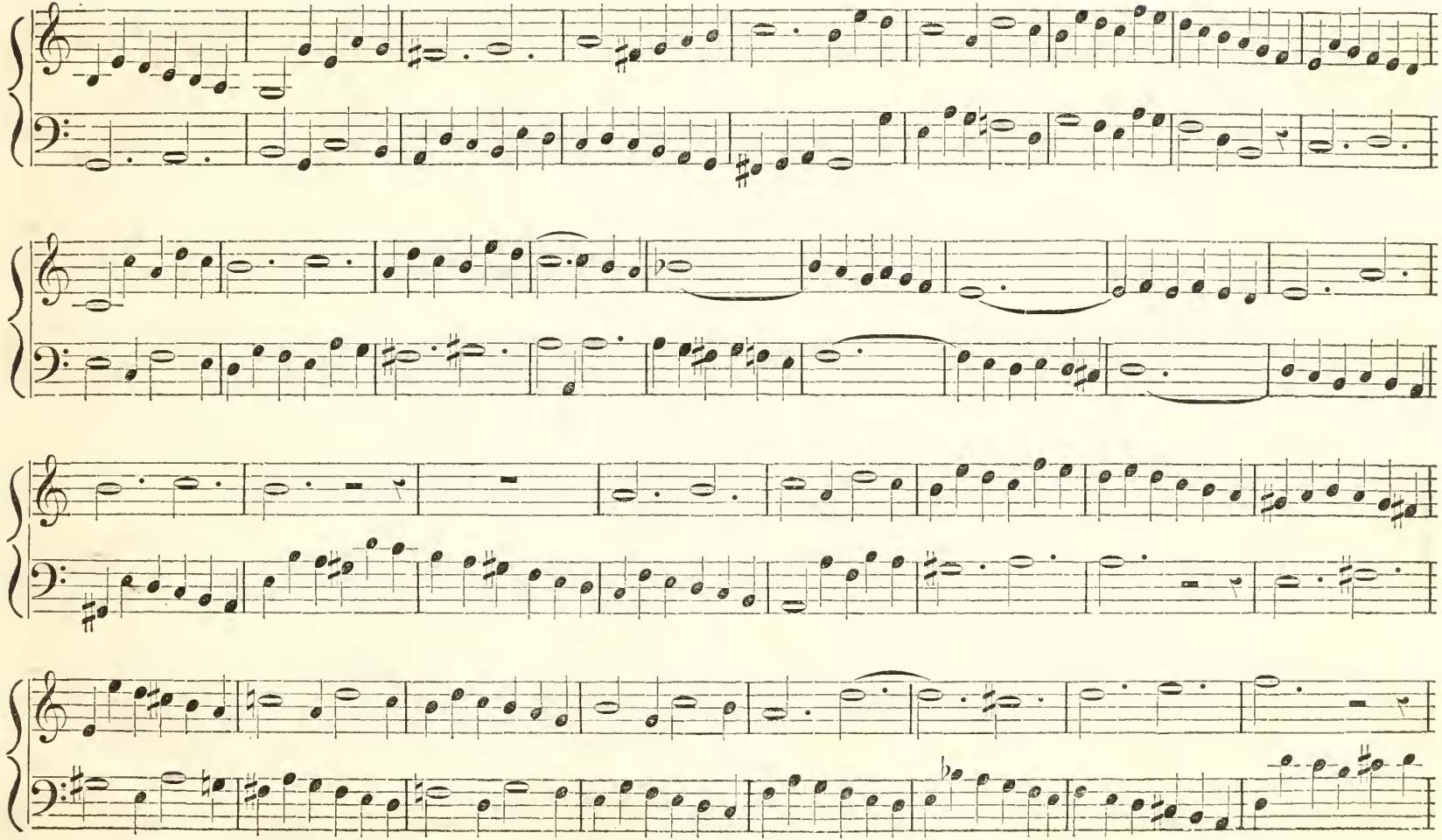
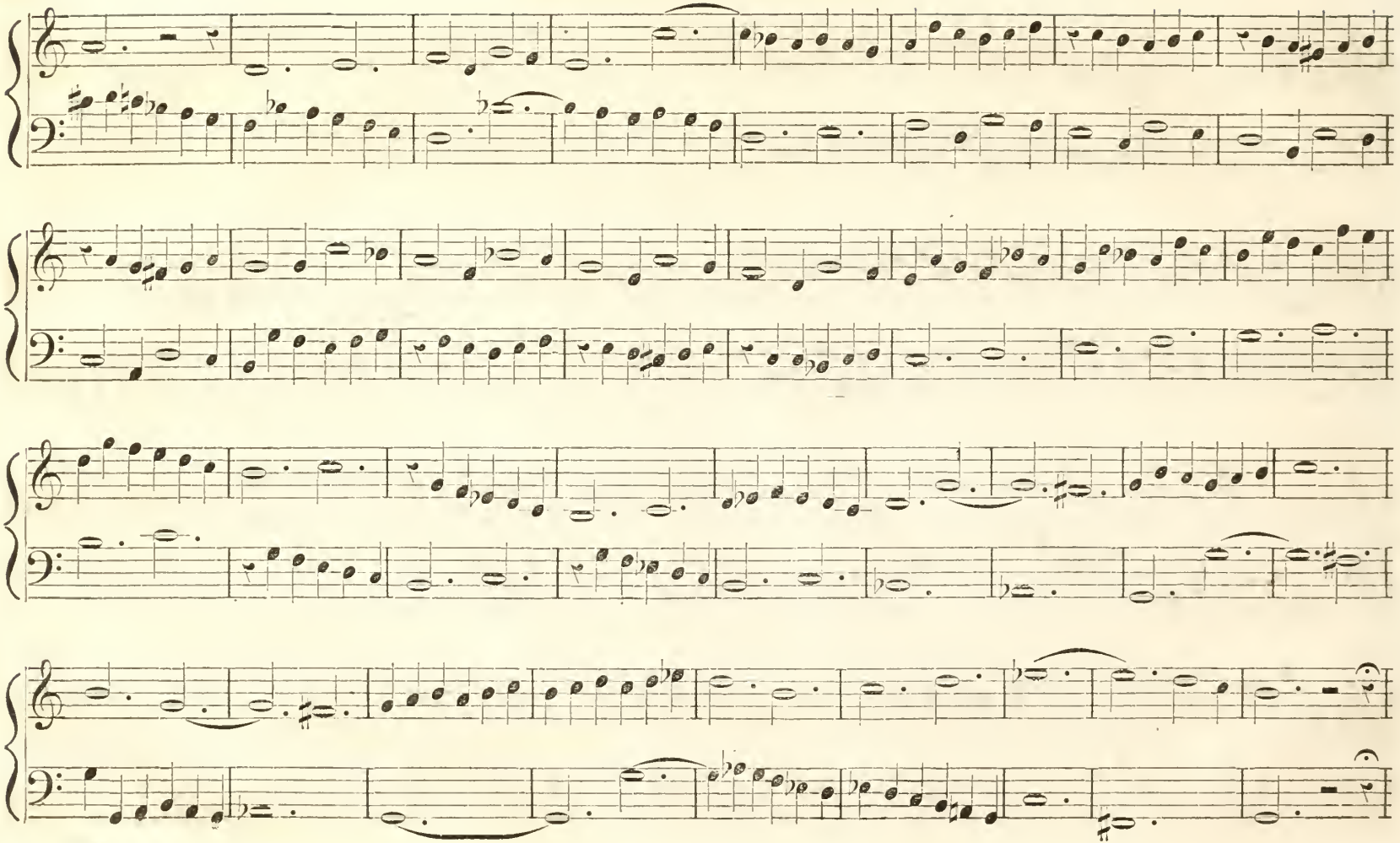
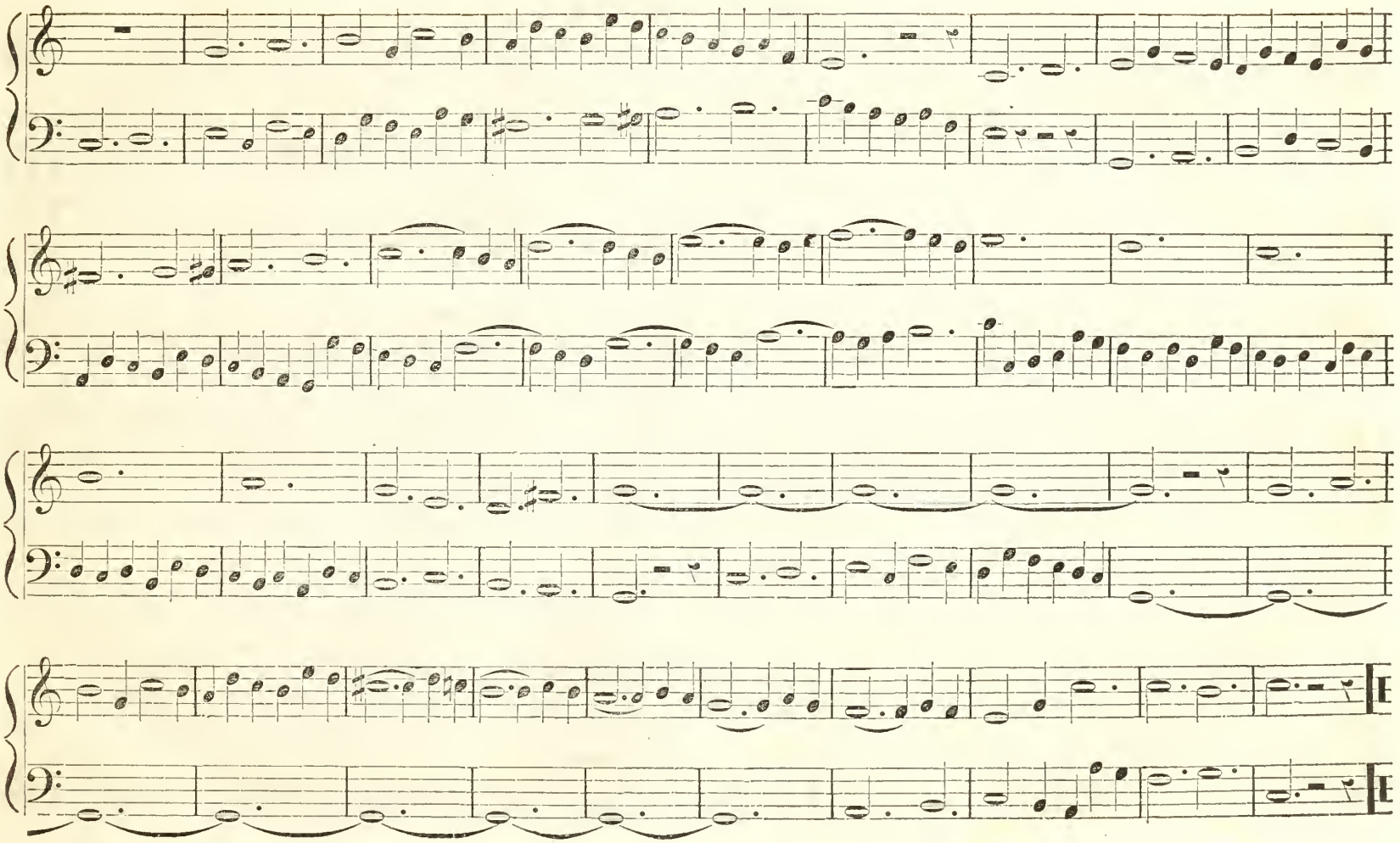


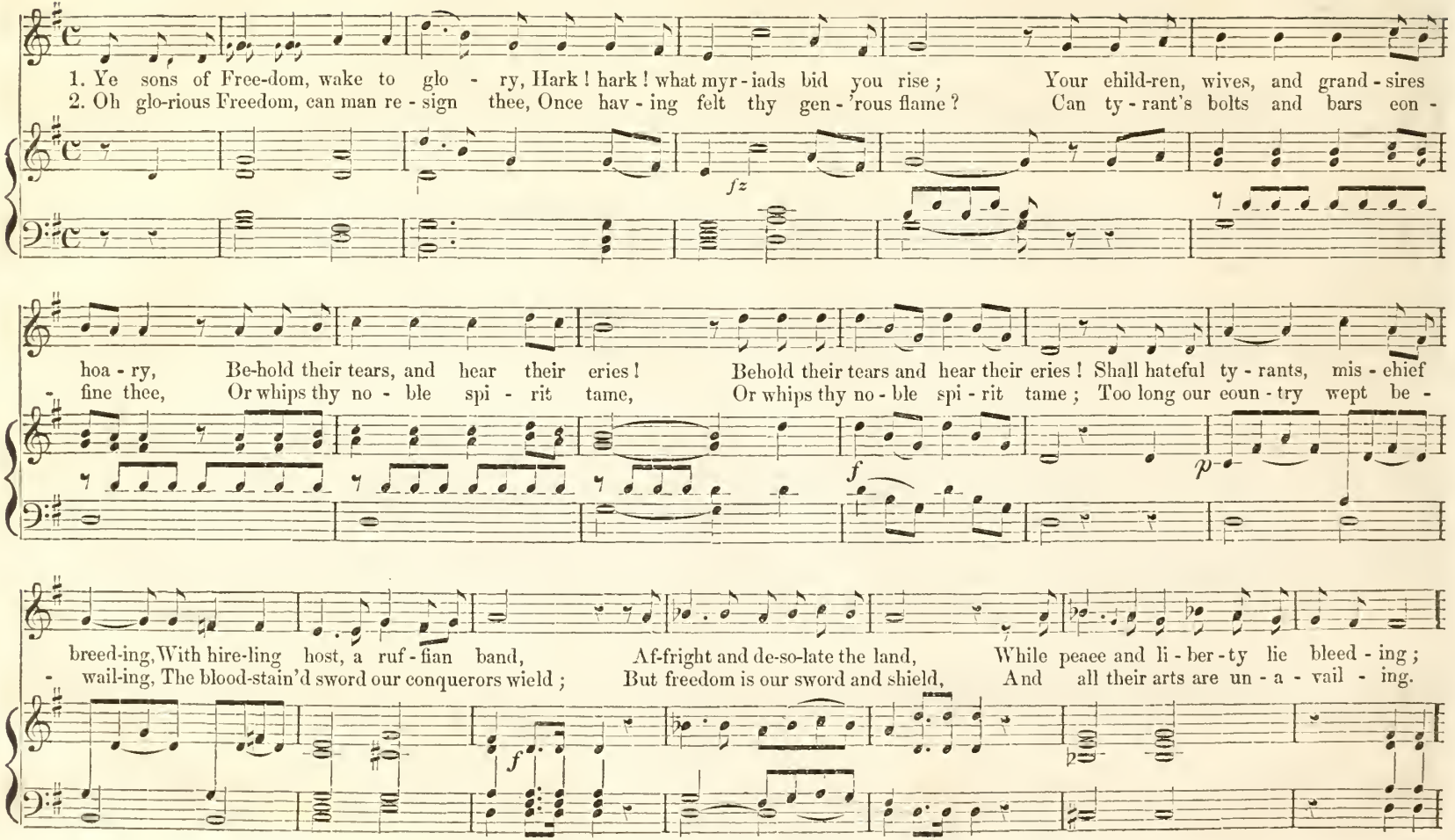
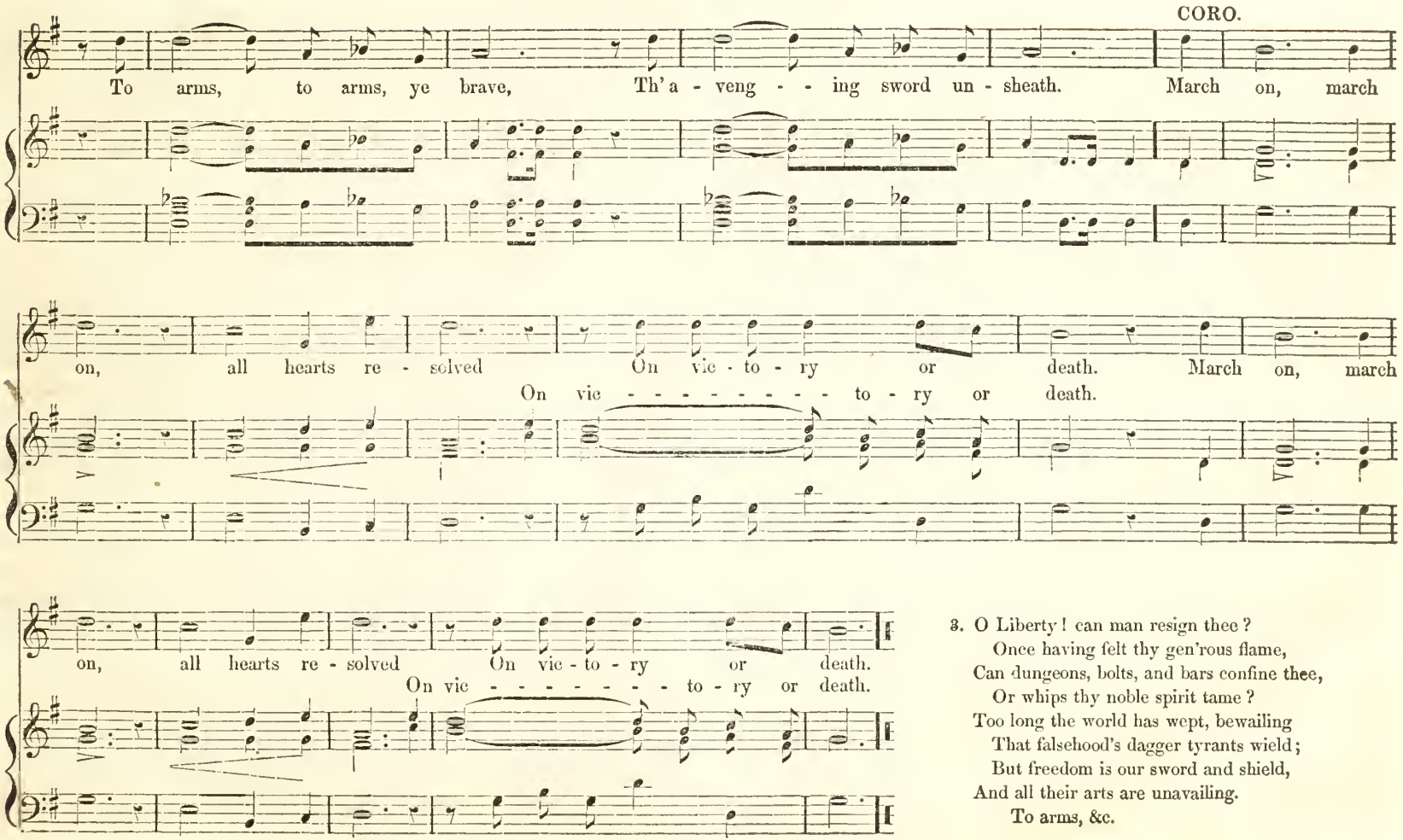
[7]

EXERCISE 8.

IMITATION.

EXERCISE 9.

FUGUE.



MARSEILLES HYMN.



3. O Liberty! can man resign thee?
Once having felt thy gen'rous flame,
Can dungeons, bolts, and bars confine thee,
Or whips thy noble spirit tame?
Too long the world has wept, bewailing
That falsehood's dagger tyrants wield;
But freedom is our sword and shield,
And all their arts are unavailing.
To arms, &c.

CHAPTER X.

FORMATION OF TONE.

Sound is the sensation produced by the vibration of the air on some other medium with which the ear is in contact. There are three words used as describing the sensations produced on the auditory nerve, viz: *Sound*, *Noise* and *Tone*. Sound is a general term, but Noise and Tone are specific terms. Noise is that kind of sound which results from irregular, interrupted and confused vibrations, while Tone results from uniformly even, uninterrupted vibrations. Tone, in the human voice, is produced by the exercise of the vocal organ, and other parts called into requisition, in accordance with the design of nature.

A well organized throat seems to be essential to the formation of tone; but a bad voice is oftener the result of neglect, or carelessness on the part of the singer or speaker, than the effect of organic difficulty. In a general sense, tone, or a good voice, must be taught by imitation, as are style in conversation, good manners, and the like.

In the early stages of vocal practice the pupil should rid the voice of all pectoral, gutteral, or nasal qualities, and until this be accomplished, all practice of scales and other exercises may not advance the student, but rather serve to confirm an exceptionable use of the voice.

The pupil should commence his practice by learning to inflate the chest by a single deep and silent inspiration, abstaining carefully from any sighing or sobbing sound, then allowing the breath to escape as slowly and gradually as possible; this should be repeated till the pupil can fill the lungs completely at one effort, and moreover till it come to be a matter of habit.

The learner must stand erectly, resting the weight of the body on both feet equally, and the head kept steadily in its proper position, inclining neither to the right or left; in short, let the attitude be easy and graceful.

Let the tone be formed in the back part of the mouth, behind the veil of the palate, and let it issue unaccompanied by any wheezing, gurgling, or reedy sound. The mouth should be opened sufficiently wide to emit the tone freely, not however so wide as to distort the features. Avoid protruding the lips, adjusting them so as to slightly expose particularly the upper teeth. Ordinarily, huskiness and hoarseness result from an over issue of breath; hence the less amount of breath given to the voice, the more pure will be the tone.

The student should inflate the lungs and check the breath before commencing the tone. The tone must be approached with the slightest possible current of breath,—with certainty and firmness,—still avoiding abruptness. A seemingly natural and fitting position of the mouth must be secured before the tone commences; no change should take place in the shape of the mouth during the prolongation of tone, that is, supposing the tone to be on one and the same vowel element. Neither should the general position of the mouth change when the tone is increased or diminished; for just in proportion as the mouth changes, so will also change the vowel element. Hence it is recommended that the pupil form the tone on the following vowels, viz: A, long, as in *fate;* E, long; O, long; and A as in *far;* all of which are single elements, demanding the same position of the mouth in their approach, prolongation, and termination.

The tongue should lie unnerved in its proper place, neither drawn back nor elevated. The tone should be formed without causing any apparent effort, for it is probably true that when the voice is exercised in accordance with the design of nature, it is pure,—costing the singer but little effort, and thereby rendering the tones far more grateful to the listener.

Notwithstanding the many suggestions that may properly be made to the learner in his early stages of practice, it is important, and indeed necessary, to attain excellence in the use of the voice, and form a chaste and finished style in singing, that the pupil should be under the direct instruction of a competent master, who is himself a practical singer, and whose examples are fit models for imitation.

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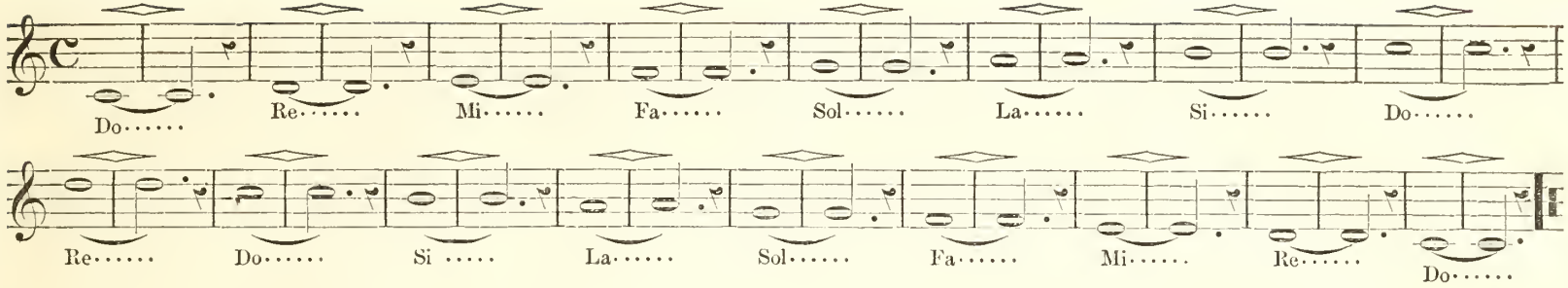
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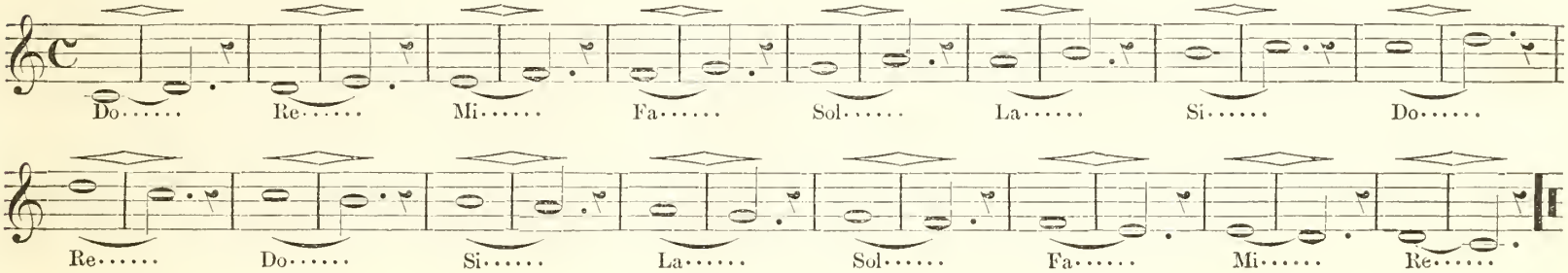
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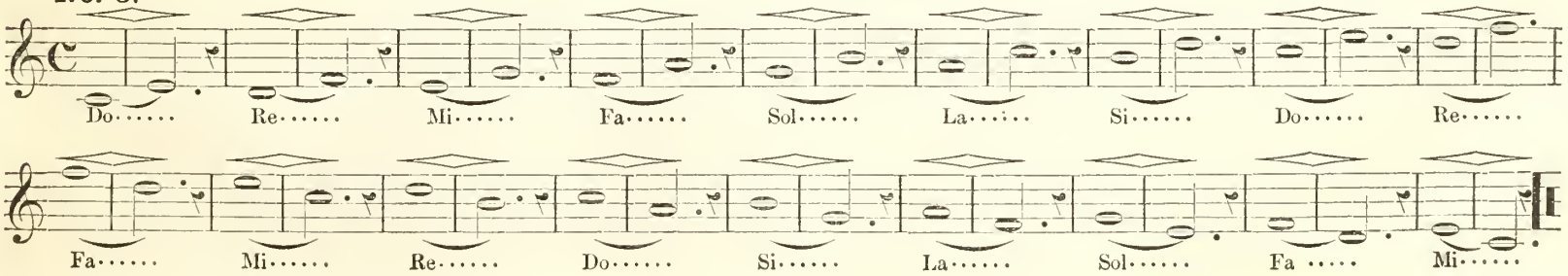
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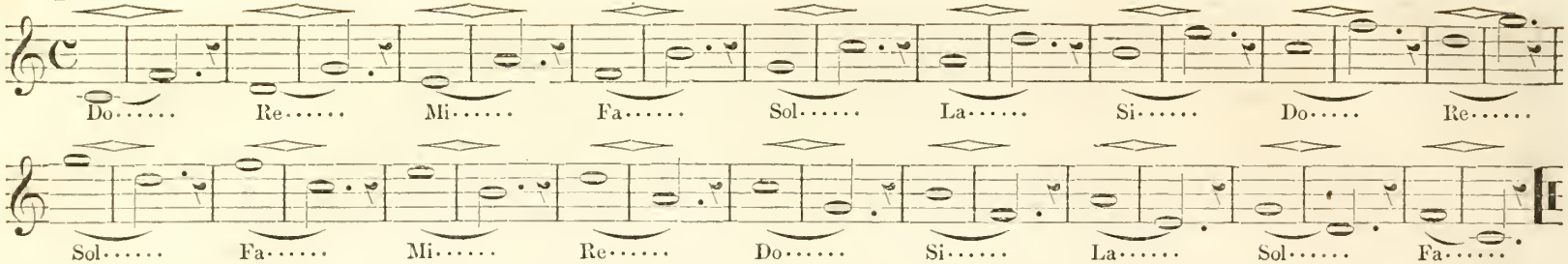
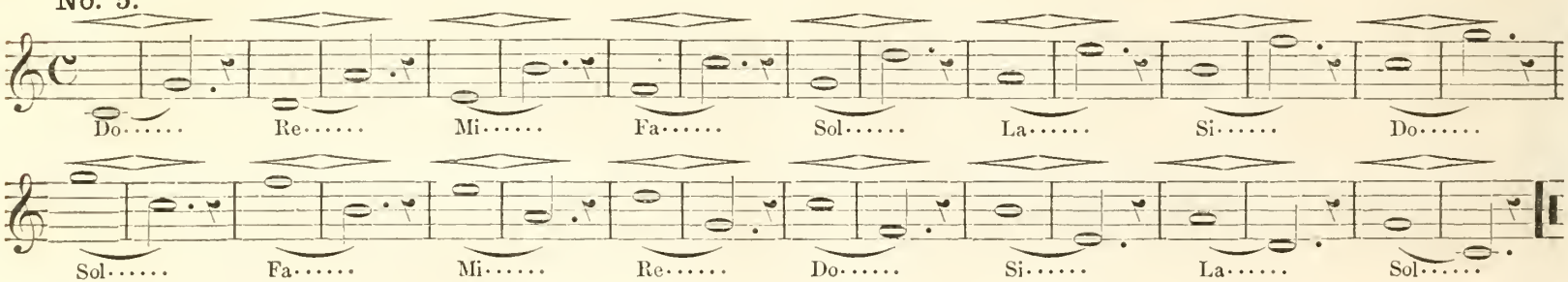
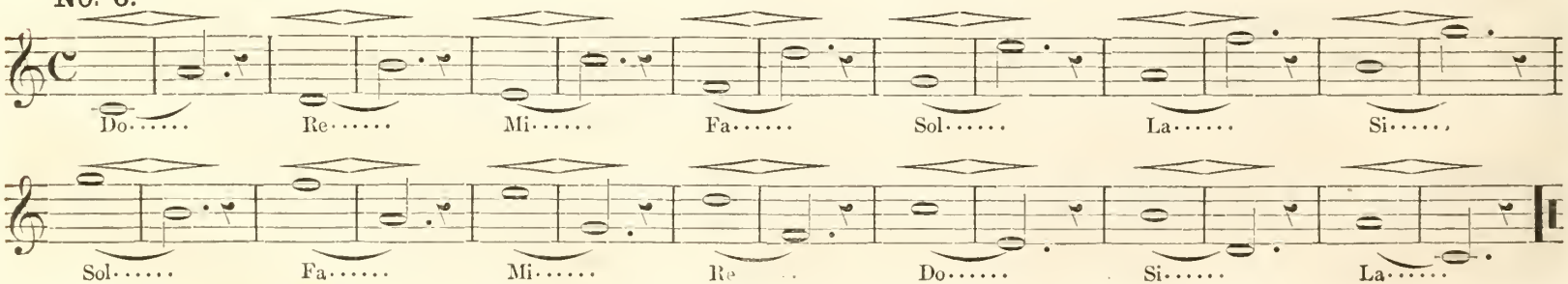

Do Re Mi Fa Sol La Si Do Re
Sol Fa Mi Re Do Si La Sol Fa

No. 5.


Do Re Mi Fa Sol La Si Do
Sol Fa Mi Re Do Si La Sol

No. 6.


Do Re Mi Fa Sol La Si
Sol Fa Mi Re Do Si La

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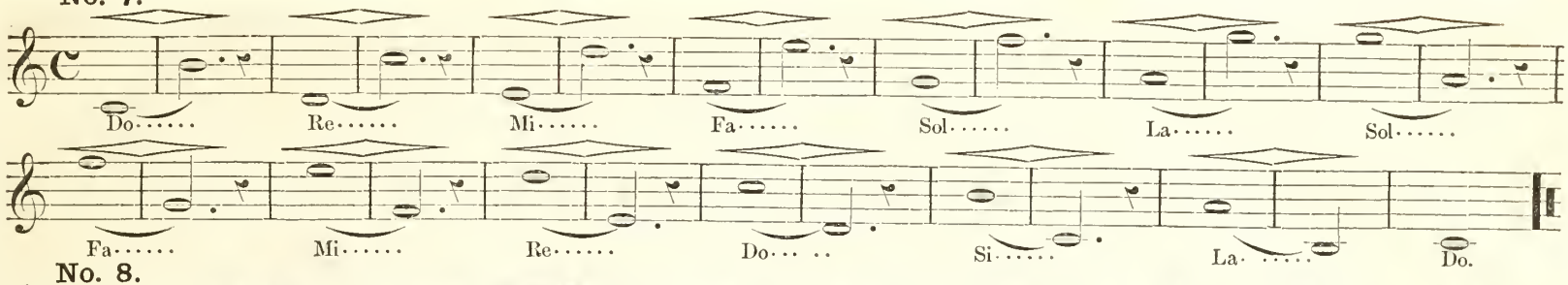

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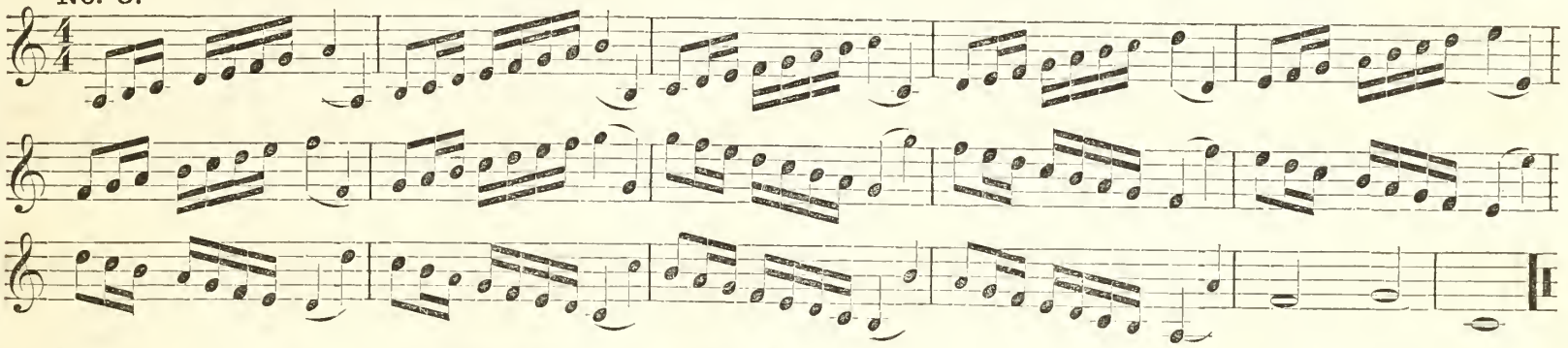

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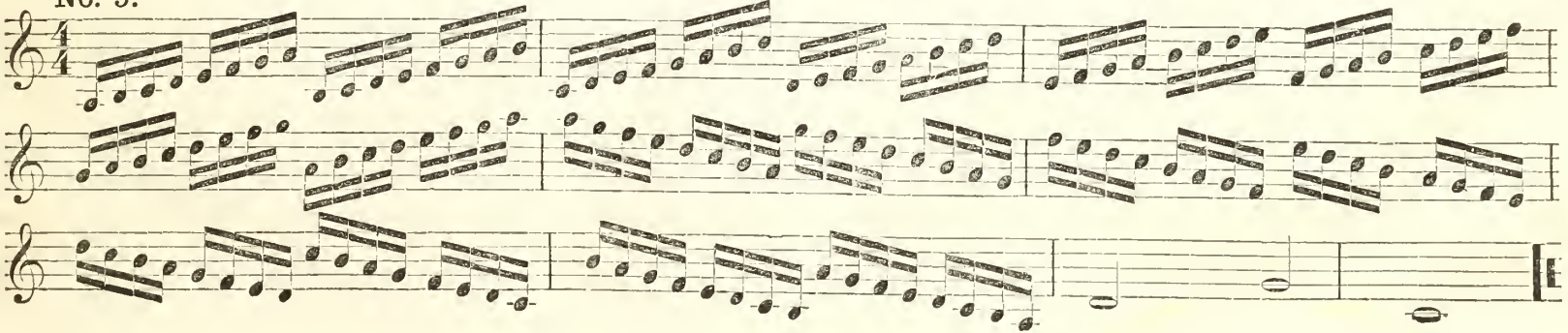
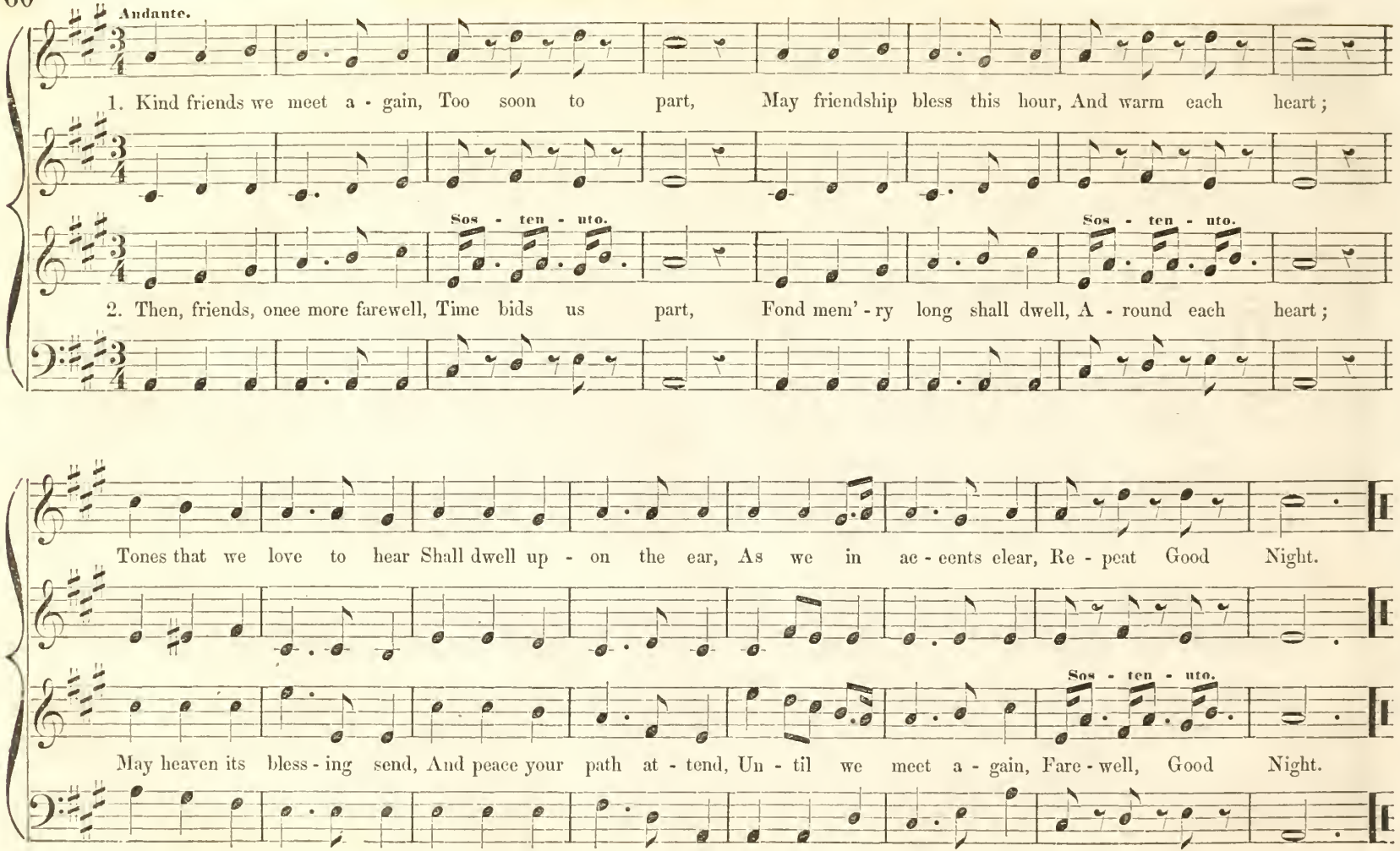


FAREWELL, GOOD NIGHT.

A. An Italian preposition, meaning *to, in, with, according, to,* &c.; as *a tempo,* in time, *a 4 voce,* for four voices.

ACCELLERANDO. Hastening the time, moving faster and faster.

ACCIDENTAL, is a term applied to sharps, flats, and naturals, when they occur not as the signature (*see Signature*) of a piece of music, but only before some particular note or notes.

ACCOMPANIMENT (Italian, *Accompagnamento*); a term generally applied to the part performed by instruments in connection with another, or others performed by voices.

ACCOMPANIMENT AD LIBITUM, an accompaniment that may be used or omitted at pleasure, in contradistinction to *obligato;* an accompaniment that cannot be omitted.

ADAGIO. Slowly; used to denote a movement faster than *largo,* but slower than *lento; Adagio* movements should generally be performed in a gentle, calm manner.

ADAGISSIMO. The superlative of *Adagio,* very slow, soft and subdued.

ADAGIO ASSAI. Nearly synonymous with the above.

AD LIBITUM, or AD LIB. At pleasure, according to one's choice, used with reference to the time of a movement.

AFFETUOSO. With deep feeling and emotion.

AGITATO. Indicates a hurried, disturbed manner of performance.

AL, ALL, ALLA, ALLE, ALLO; Different forms of the Italian preposition *A*, combined with the definite article *il, lo, la,* &c. They mean literally *to the,* or ACCORDING TO, as *Alla Turca,* in the Turkish style, *Alla Cappella,* in the church style.

ALLEGRO. Quickly; it also generally indicates a degree of joyfulness, cheerfulness, and animation. The superlative, *Allegrissimo,* indicates that those characteristics should be heightened, while the diminutive, *Allegretto,* denotes a less rapid and joyous movement. The word *Allegro* is very often combined with other words, as *Allegro Con Brio,* and *Allegro Con Fuoco,* with vehemence and spirit; *Allegro Vivace,* very fast and with great animation; *Allegro di Molto,* exceedingly quick; *Allegro ma grazioso,* fast, but in a graceful, gliding manner; *Allegro ma non troppo,* and *Allegro ma non presto,* quite fast, but not hurried

ALL' OTTAVA. On the octave. When written *over* notes it means that they should be played or sung an octave higher than written, and when *under* notes, that they should be performed an octave lower.

All' Segno. To the sign; this directs the performer to return to the *sign* (𝄋, or §,) and repeat from that.

AMBROSIAN CHANT. A peculiar kind of chant, so named from its inventor St. Ambrose, Bishop of Milan, who lived A. D. 340–398.

ANDANTE. This term refers not only to a moderate, measured movement, but includes the mode of delivery. Alone, it indicates a gentle, calm, peaceful expression, and a movement neither so fast as *Allegro,* or as slow as *Adagio,* but one midway between them. It is very often combined with other words, as *Andante Affetuoso,* (see Affetuoso.) *Andante Divoto,* with great religious feeling, with penitential and reverential emotion; *Andante Cantabile,* is a smoothly, flowing, melodious manner.

ANDANTINO, the diminutive of *Andante.* It is yet a disputed point whether the word denotes a quicker or slower movement than *Andante,* and it is used by composers in both senses; in this book, it indicates always a quicker movement than Andante, but with the same style of delivery.

ANIMATO, or CON ANIMA, indicates a bold, vigorous manner of performance.

ANTHEM. A sacred composition, for any number of voices, the words of which are most frequently taken from the Psalms. There are several kinds of anthems, such as the *verse anthem* for solo voices, the *solo anthem* for one voice only, and the *full anthem* for voices and instruments together; this term is derived from the Greek word Anthemo, which meant a kind of common dance, to which they at the same time sung.

ANTIPHONAL. Music performed responsively, one part being sung by a solo or semi-chorus, and answered in the same manner.

A PIACERE. See *ad libitum.*

APPASSIONATO, or CON PASSIONE. In a highly impassioned manner, indicative of much more fervid emotion than *Affetuoso.*

APPOGGIATURA. Commonly applied to an ornamental fore-note which forms no part of the harmony, and is usually written in a small form, thus:

ARDITO. With spirit and energy.

ARIOSO. In a light, airy, gay manner.

ASSAI. An Italian adverb, meaning *very* in a *high degree.* It occurs connected with and qualifying very many musical terms, as *piano assai,* very soft; *presto assai,* very quick.

ADAGIO ASSAI. Very slow and subdued.

A TEMPO. In time, used when the regular beat has been interrupted by an *ad lib;* or *ritard,* (see ritard,) to indicate that the regular movement should be resumed.

A TEMPO GIUSTO. In very strict and steady time.

A TEMPO ORDINARIO. Synonymous with *Moderato,* which see.

A DUE, for two voices; A TRE, for three voices; A QUATTRO, for four voices, &c.

ATTACCA. A term used at the end of a movement, to show that the next movement should be immediately commenced, without stopping at all between the two.

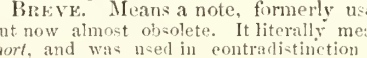
BALLAD. A little lyric story, or a few simple reflections, expressed in a few verses, each of which is sung to the same tune.

BARITONO or BARYTONE. That kind of voice which lays midway between Bass and Tenor.

BASSO, or BASS. The name of the lowest part in harmony.

BENE PLACITO. Indicates that the performer is at liberty to embellish and ornament the text at pleasure.

BREVE. Means a note, formerly used, but now almost obsolete. It literally means *short,* and was used in contradistinction to another note called *Longa.* The *Breve* is twice as long as the note now called a whole note, and is written as follows,



ALLA BREVE measure is that measure whose parts consist of *breves;* it is now wholly disused. The expression ALLA BREVE is also sometimes used, and denotes a pretty rapid movement, nearly synonymous with *A Cappella.*

BRIO. Spirit, vivacity, animation.

BUFFO. An Italian adjective, meaning Comic, sportive, facetious, &c.

CADENZA, or CADENCE. Sometimes means an ornamental passage occasionally introduced by performers at the end of a piece of music; again it is used as synonymous with the word *trill,* particularly by the French; but the more proper and technical meaning, is, every harmonic progression where after a dominant seventh, or also the harmony of the subdominant follows the tonic harmony. In the first case it is called the *authentic,* and in the second, the *plagal cadence.*

CALANDO. Gradually becoming softer and slower.

CANTABILE. Designates a moderate movement, and a simple, unaffected style of performance.

CANTATA. A kind of composition invented by Barbara Strozzi, a Venetian lady, in the seventeenth century. It generally consists of two or even three melodies, interspersed with recitative.

CANTATRICE. A female vocalist.

CANTO. Literally *a song,* used as synonymous with *melody.*

CANTO FIRMO. A kind of composition where all the notes are of the same length, and the melody very simple.

CAPPELLA. The phrase *Alla Cappella* was formerly used to signify a vocal performance without the aid of instruments; but now has reference to the movement, and indicates a considerable degree of rapidity.

CAPRICCIO. A term applied to every species of composition, written rather according to the whim of the composer, than the strict laws of unity of effect.

CAPRICE. Same as above. A CAPRICE. Synonymous with *ad lib,* which see.

CAVATINA. A word used to designate a song consisting of a single movement, sometimes inserted in, or affixed to a *recitative.*

CHANT. A very simple harmonized melody, to which are sung portions of the Scriptures though not in measure. There are several

kinds of chants: as the *Plain Chant*, a simple unharmonized melody; the figurat chant, sung in parts; the Ambrosian chant, the Gregorian chant, &c.

CHE. An Italian word, sometimes used to signify *than*, as *piu che lento*, more than slow, that is, slower than lento, &c.

CHOIR. This word has various significations, as follows. 1. The enclosed portion of a Cathedral, appropriated to the celebration of Divine Worship. 2. That part of the church appropriated to the singers, and lastly, the more general use of the word, any collection of singers.

CHORAL. A word derived from the Greek *Choros*, meaning originally a dance, afterwards a dance accompanied by singing, and finally a company of singers alone. *Choral*, as an adjective, means that which relates to a choir, as a choral hymn; as a substansive, it is used to designate a species of music, of a peculiarly grave and solemn character, generally moving in notes of equal length. The phrase *Choral music* refers to music written in choral style, which should always be performed in a slow and dignified manner, without however drawling the words, or dragging the time; this term also means music in parts, in distinction from *solo* or *vers* music.

CHORD. A term applied to any simultaneous combination of tones whatever.

CHORUS. From the Greek *Choros*. (see choral) This word means 1st, a collection of singers, and 2nd, music written in several parts, each one of which is to be sung by a number of voices; the word is also used to distinguish such a piece of music from a solo, duet, trio or quartett. *Semichorus* means a small chorus.

CHROMATIC. A word applied to music which abounds in incidentals; also used as opposed to *diatonic*. (See Elementary principles.)

CODA. Literally a *tail*. When a piece of music consists of several portions which are to be repeated, and is not of itself brought to a satisfactory close, it is usual to append a distinct portion, called the *Coda*, which serves to finish the piece in a complete manner.

COL, COLL, COLLA, COLLE, COI, GOGLI. The Italian preposition *con*, (with,) combined with the definite article, meaning *with the*; as *Col arco*, with the bow; *Colla voce*, with the voice.

COME. *As; come prima*, as at first; *come sopra*, as above.

COMODO, or COMMODO. Used to indicate that a piece of music should be performed in a convenient grade of time.

CON, CO, COLLO. (See *Col, Coll*, &c.) Means *with, with the*, used in a great variety of connections, as *con fuoco*, with vehemence; *col basso*, with the bass; *con gli strumenti*, with the instruments, &c.

CONCENTO. Union of voices and instruments.

CONDUCTOR. A term applied to one who has the general superintendance of a performance.

CORO. The Italian word for *chorus*.

COUNTERPOINT. A word of very extensive signification, applied not only to several distinct classes of composition in two or more parts, but also to every possible variety of harmony; the most general meauing is *harmony*, in all its different forms.

CRESCENDO. Abbreviated CRES, CR. A gradnal increasing strength of sound. The sign for *crescendo* is <

DA. DA', DAL, DALLA, DALLE. DALLO. Da is an Italian preposition meaning *from*, or *of*; combined with the definite article as above, it means *from the*, or *of the*; as *Da Capo*, from the beginning; *dal segno*, from the sign.

DA CAPO; *From the beginning*. A term used at the end of a piece of music, to direct the performer to commence the piece again, and go to the point marked FINE, *end*. This phrase is frequently abbreviated thus, D. C.

DECANI, a term used to distinguish the vocal priests of a Cathedral from the lay choristers, who are called *Cantoris*.

DECLAMANDO. In a speaking, rather than merely singing style.

DECRESCENDO. Synonymous with *Diminuendo*, which see.

DELICATO, DELICATAMENTE, CON DELICATEZZA; these all indicate a tasteful and delicate mode of performanee.

DESCANT, or DISCANT. A musical composition in parts.

DIMINUENDO. implies a gradual diminution in the strength of the tones, the sign for the *diminuendo* >. The union of the *crescendo* and *diminuendo*, <>, is called a *swell*.

DI MOLTO. An Italian phrase, meaning *very, very much*; as *affetuoso di molto*, with great feeling; *allegro di molto*, exceedingly quick and energetic.

DIRGE. A musical composition for funeral occasions.

DISCORD. DISSONANCE; a combination of toues, which being heard diseonnectedly, sound disagreeably.

DIVOTO. *Devoutly*, expressive of religious emotion.

DOLCE. With a soft, delicate expression; the superlative *dolcissimo*, is frequently found synonymous with *dolce*, are the less used words *dolcemente*, and *dolcezza*.

DOLENTE, DOLOROSO, CON DUOLO, CON DOLORE; *with an expression of pain and distress*.

D. S., the abbreviation of *del segno*, which see.

DUETTO, or DUETT. A piece of music for two voices, whether with or without accompaniment.

DYNAMICS. (A word of Greek derivation.) The doctrine relating to different degrees of force or loudness, comprising whatever relates to loud and soft, *crescendo, diminuendo*, &c.

E, before a vowel ED. An Italian conjunction meaning *and*.

ELEGANTE, ELEGANTAMENTE, CON ELEGANZA. *With grace*.

ELEGY, (Italian ELEGIA.) A vocal composition of a plaintive or mournful character.

ENCORE. A French adverb, meaning *again*. This has been for a long time used at musical performances, in calling for a repetition of a peculiarly striking or pleasing performance.

ENERGICO. *With vigor; with energy*.

EXPRESSIVO, or CON ESPRESSIONE.—*With expression*; paying great attention to the dynamic and other signs which may occur.

EXPRESSION; such a performance as gives to music some designed, specific character, and makes it the powerfully expressive language of the soul. The dynamic signs, the *ritard*, and various Italian objectives are collectively termed *marks* of expression.

FANTASIA. Synonymous, or nearly so with *Capriccio*, which see.

FEROCE. This word denotes a *wild, fierce*, mode of performance.

FIERAMENTE; *Boldly*, full of *vigor* and *energy*.

FINALE; The close of a piece; as the *finale* of a symphony, or of an oratorio.

FINE; *The end*. A word generally used in the case of a *da capo* or *dal segno*, to indicate clearly where the piece closes.

FLEBILE. *Mournfully*, synonymous with *Lagrimoso*.

FORTE. *Loud;* FORTISSIMO, superlative, *very loud*, abbreviated *f*, and *ff*.

FORZA. *Force, power. Con tutta la forza*, as loud as possible.

FORZANDO or RINFORZANDO, FORZATO or RINFORZATO. A very sudden increase of force. abbreviated *fz, rfz*, or >.

FUGUE, Italian FUGOA. A particular species of musical composition, where one part leads off, and seems to fly (hence its name) from the others, which pursne at certain distances, and according to certain rules.

FURIOSO, CON FUOCO, FURIBONDO, *with great energy and fury*.

GIOCHEVOLE, GIOCHEVOLMENTE, GIOCOSAMENTE, GIOCOLOAMENTE, GIOCOSO GIUCANTE, GIUCHEVOLE; all mean *lightly, sportively, gaily*.

GIUSTO; *Just. exact*. A term used by composers in cases where they consider a steady and even performance especially important; also after a *tempo rubato*, which see.

GLEE. A species of composition in three or more parts, almost exclusively confined to England.

GLISSANDO. A *gliding* from one note to the next.

GLORIFICATION. Vocal adoration and praise of the Supreme Being.

GRANDIOSO. In an elevated style.

GRAVE. This word when prefixed to a piece of music, indicates a very slow movement, with a peculiarly solemn and dignified method of performance.

GRAZIOSO, CON GRAZIA. *Gracefully, with elegance*.

H. The letter used by the Germans to

denote our B natural; with them B is always understood to be B♭.

HARMONY. Any simultaneous combination of tones, whether a single chord, or a succession of chords; also used to denote the knowledge of the laws which regulate the succession of chords.

HYMN. This word originally meant any poem or song, but the use of the word has long been confined to short lyric poems for sacred purposes.

IMPETUOSO, CON IMPETO; *boisterously, noisily.*

INNOCENTE, INNOCENTAMENTE; this word indicates a simple, artless style of performance.

INTERLUDE. Any short intermediate instrumental performance.

LAGRIMOSO, LAGRIMANDO; indicates a sad, melancholy style.

LAMENTABILE, LAMENTOSO; nearly synonymous with the above.

LAMENTAVOLE; *plaintive, complaining.*

LANGUENDO, LANGUENTE, LANGUEMENTE; *languishing, pining.*

LARGO. This word designates the slowest grade of time; the diminutive, *larghetto*, indicates a movement between *adagio* and *largo*.

LEGATO; Very closely connected, joined together; superlative *legatissimo*.

LEGGIERO, LEGGERAMENTE; lightly, with elasticity.

LISTESSO, or LO STESSO. The same, as *l'istesso tempo*, the same movement.

LUGUBRE. This word denotes a slow movement, combined with a mournful, gloomy, sad, expression.

LUSINGANDO, LUSINGHIERO; in a flattering, insinuating manner.

LYRIC. A term applied to poetry intended especially to be sung.

MA. An Italian word meaning *but*, as *Allegro ma non troppo*, quick, but not too quick.

MAESTOSO. With dignity, with gravity; synonymous with this is the phrase *con Maesta*.

MANCANDO. This word denotes a very gradual diminution to the extremest degree of softness: nearly synonymous with this are the words *calando*, *morendo*, *perdendosi*, and *smorzando*.

MARCATO. In a distinct, prominent manner.

MASS. (Latin *missa*, Italian *messa*, German *messe*.) The service of celebrating the Lord's Supper in the Catholic Church; used also to denote the appropriate music for such an occasion.

MELODY. A regular and agreeable succession of tones, conveying some impression to the mind, either of joy or grief, agitation or calmness, &c, &c.

MENO. An Italian adverb, meaning *less;* it is used to qualify many of the adjectives, thus *meno allegro*, less quick, *meno forte*, less loud, *meno vivace*, with less energy.

MEZZO. Feminine *mezza*, *moderately:* thus *mezzo forte*, moderately loud, *mezzo piano*, moderately soft, abbreviated mf; mp.

MEZZA DI VOCE. A phrase, signifying, a Swell, thus: < >

MODERATO. Is used as a designation of the movement, and is thus often combined with other words, as *Allegro Moderato;* moderately fast.

MODULATION. A change of key in a piece of music.

MOLTO. *Very much;* synonymous with *assai*, as *molto vivace*, very lively.

MOSSO. An Italian participle, meaning *moved*. It is used to denote a quickened grade of time, when it is combined with the adverb *piu*, thus *piu mosso*, quicker.

MOTETT. A sacred composition in parts; the words generally taken from the Scriptures.

MOTO. Usually denotes an increase of movement, as *Andante con moto*, in the same style as *Andante*, but a little faster; *Con piu moto*, faster.

MOVEMENT. *Musical progression* in general.

NEL, NELL', NELLA, NELLO. Compounds of the Italian definite article and the preposition *in*, meaning *in the;* as *Nello stesso tempo*, in the same time.

NON. This is both a Latin and Italian adverb, meaning *not*, as *non troppo allegro*, not too fast.

O, OD, OSIA. Italian conjunction meaning *or;* as *Soprano od alto*, the Soprano or alto, *Oboe osia clarinetto*, hautboy or clariuet.

OBLIGATO. An indispensable part, material to the intended effect of the piece.

ORATORIO. A Sacred Musical Drama, consisting of solos, duetts, trios, quartetts and choruses.

ORCHESTRA. Means 1st, the space appropriated to the choir and instrumental performers, and 2d, the band of instrumental musicians themselves.

ORDINARIO. *In the usual manner. Tempo Ordinario*, in a moderate degree of time.

OTTAVA ALT. *An octave above.* OTTAVA BASSA. An octave below.

OVERTURE. An introductory symphony to a musical drama.

P. The abbreviation of the word *piano*, soft.

PASTORALE. A peculiar movement in 6 8 measure.

PATETICO. *Pathetic*, expressive of sad emotions.

PER. A Latin and Italian preposition, meaning *by, through, for;* as *Sonata per il violino*, a Sonata for the violin; *della voce*, for the voice.

PERDENDOSI. Means literally *wasting away;* synonymous with *morendo, mancando*, &c.

PESANTE. Indicates that the notes are to be delivered in an *emphatic*, distinct manner.

PIACERE, and A PIACIMENTO. See *ad libitum*.

PIANO. Superlative *pianissimo*, abbreviated P, and PP, *soft* and *very soft*.

PIETOSO. Denotes a connected, slow and carefully accented mode of performance.

PIU. An Italian adverb, signifying *more*. It is used in connection with other words, as *piu forte*, louder; *piu allegro*, quicker.

POCO. An Italian adjective, signifying a *little;* as *un poco piu allegro*, a little faster, *crescendo poco a poco*, increasing little by little, or very gradually.

POMPOSO. *With majesty, and dignity.*

PORTAMENTO DI VOCE. Literally means a *carrying of the voice;* technically denotes the *melting* of one tone into another, in an extremely close and connected manner.

POSSIBILE. *Possible;* as *fortissimo quanto possibile*, as loud as possible, *presto quanto possibile*, as fast as possible.

PREGHIERA. Italian for *a prayer.*

PRESTO. An Italian word, signifying the quickest time used in music.

PRIMO. Feminine PRIMA; *the first*, or *most important*, as *Primo Violino, Primo Basso, Primo Volta*, the first time, &c.

QUARTETT; a composition in four parts, or for four voices.

QUASI; *as if, nearly, like;* as *Andante Quasi Allegretto*, &c.

QUINTETT; a piece of music in five parts, or for five voices.

RALLENTANDO, LENTANDO, or SLENTANDO; *ritarding the time, gradually growing slower and slower,*—synonymous with *Ritardando, Ritenuto*, and *Tardando*.

RECITANDO, RECITANTE; denotes a *speaking, declamatory* manner of performing vocal music.

RECITATIVO, or RECITATIVE; a species of vocal music, which differs very materially both in rhythm and melody from the singing style, and very nearly resembles declamation.

RELIGIOSO; in a devout *serious* style.

RISOLUTO; *With firmness and energy.*

RITARDANDO, or RITARD. See *Rallentando*.

RUBATO; literally *robbed;* used to des-

ignate an arbitrary disregard of the regular time.

SCENA; a term used to denote a portion of an opera or other dramatic performance, including generally a recitative and cavatina.

SCHERZANDO; in a playful, gay manner.

SEMPLICE. This word denotes that the music is to be performed in a perfectly simple manner, without any ornamental notes, or capricious dragging of the time, &c.

SEMPRE; *always*, or *continually*,—as *sempre pianissimo*, very soft throughout.

SENZA; *without*—as *senza organo*, without the organ.

SESTETTO, or SESTETT; a composition in six parts, or for six voices.

SICILIANO; a piece of music in 6-8 measure of a slow movement.

SIGNATURE; the sharps or flats placed immediately after the clef to determine the key—(*see Elements.*)

SINO: an Italian preposition, meaning *as far as*; as *sino al segno*, as far as the sign.

SMANIOSO, CON SMANIA. Expressing madness and phrenzy.

SOAVE, SOAVEMENTE; same as *Dolce*, which see.

SOLO; plural SOLI. An Italian adjective meaning *alone*: it is used to denote a composition for a single voice or instrument, with, or without accompaniment. When the word occurs in the middle of a chorus, it means that only one voice should sing the part.

SONATA. A short piece of music written especially as an exercise or study for an instrument.

SOPRA. An Italian preposition meaning *above, over*, and *beyond*, as *come sopra*, as above; *ottave sopra*; the octave above.

SOPRANO. A term applied to the highest part of composition, which generally comprises the melody.

SOSTENUTO. Indicates that the tones are to be performed in a sustained, continuous manner, being held out to their full value, and closely joined to each other.

SOTTO means *under, beneath*; as *sotto voce*, under voice or with a suppressed voice; *ottava sotto*, the octave below.

STACCATO. This term is used in music to denote a short, detached, distinct method of performance, exactly the opposite of *legato*, or sustained, connected style.

STREPITOSO, CON STREPITO. A *bustling noisy* style of performance.

STRINGENDO, STRETTO, denotes an *acceleration of time*, and is nearly synonymous with *accelerando*.

SUBITO. In a *quick, hasty manner*, as *volti subito*, or V. S., turn over quickly; *attacca subito*, commence immediately.

SUBJECT. This word, in music, means a musical idea, or form of melody.

SVEGLIATO. *Brisk, lively, animated.*

SYMPHONY, (Italian, *Sinfonia*, French, *Symphonie.*) This word, which is of Greek origin, primarily meant a concordance of tones, any music in general, but of late years is used only with reference to compositions intended for instruments alone, without voices.

TACE, SI TACCIA. (Latin *Tacet, Tacent.*) A phrase placed over any individual part of a composition, to supersede the necessity of rests, when a prolonged silence is to be indicated.

TASTO. An Italian word, meaning *the touch*, and hence *anything touched*, the key of a Piano-Forte or Organ. The phrase *Tasto Solo*, abbreviated *T. S.* or simply the word *Tasto* denotes that in passages thus marked, the Bass only is to be played without any accompanying chords.

TEMPERAMENT. The systematic adjustment of the tuning of keyed instruments, with reference to the different relations of tones.

TEMPO. This Italian word is used merely to denote the *movement*, i. e. the quickness or slowness of the beat; a measured, symmetrical time.

TENERO, TENERAMENTE, CON TENEREZZA. *With delicacy and tenderness*; nearly synonymous with *Dolce*.

TENUTO. Synonymous with *Sostenuto*, which see.

TERZETTO. A vocal composition for three voices.

THEMA, (Italian and French *Tema.*)—Greek and Latin for *Subject*.

THOROUGH BASS. The system of representing chords by figures, sometimes incorrectly used as synonymous with *harmony*.

TIMOROSO, designates a style of performance that indicates a state of mind agitated by *fear* or *hesitation*.

TOSTO. An Italian adjective, meaning *quick, soon*; but in connection with *più*, it means *rather*, as *Andante, più tosto Allegretto, Andante*, or rather *Allegretto*.

TRANQUILLAMENTE, CON TRANQUILLITA. In a calm, composed manner.

TRE. Italian for *three*; as *a tre voci*, for three voices.

TREMOLO, TREMANDO, TREMULANDO. Italian words denoting a tremulous, wavy style of performance.

TRIO. An instrumental composition in three parts; this word is sometimes incorrectly applied to vocal compositions, (see *Terzetto.*)

TROPPO. An Italian adverb, signifying *too much, excessive*; as *non troppo Presto*, not too fast.

TUTTI, Feminine TUTTE. Italian adjectives meaning *all*, in opposition to *solo* or *soli*; as *tutti bassi*, all the basses.

UN. *One*, or *a*; thus, *un poco più allegro*, a little faster.

VELOCE, CON VELOCITA, *with rapidity, velocity.*

VERSE. Synonymous with *soli*; one voice on each part.

VESPERS. The evening service of the Catholic Church, consisting mainly of certain Chants, with the *magnificat*, and often diversified by various anthems, motetts, &c.

VIBRATO. A sudden, violent, darting method of striking a tone, nearly synonymous with *Forzando*.

VIGOROSO. *With energy, vigorously*, see *risoluto*.

VIVACE, VIVO. Words used to indicate a high degree of animation and spirit in performance.

VOCE. Italian for *voice*. *A mezzo voce*, with a moderate degree of force. *Voce di petto*, the chest voice; *voce di testa*, the head voice, called in males, the *falsetto*.

VOLTA. Means in addition to various significations, a *time*, as *prima volta*, the first time; *seconda volta*, the second time.

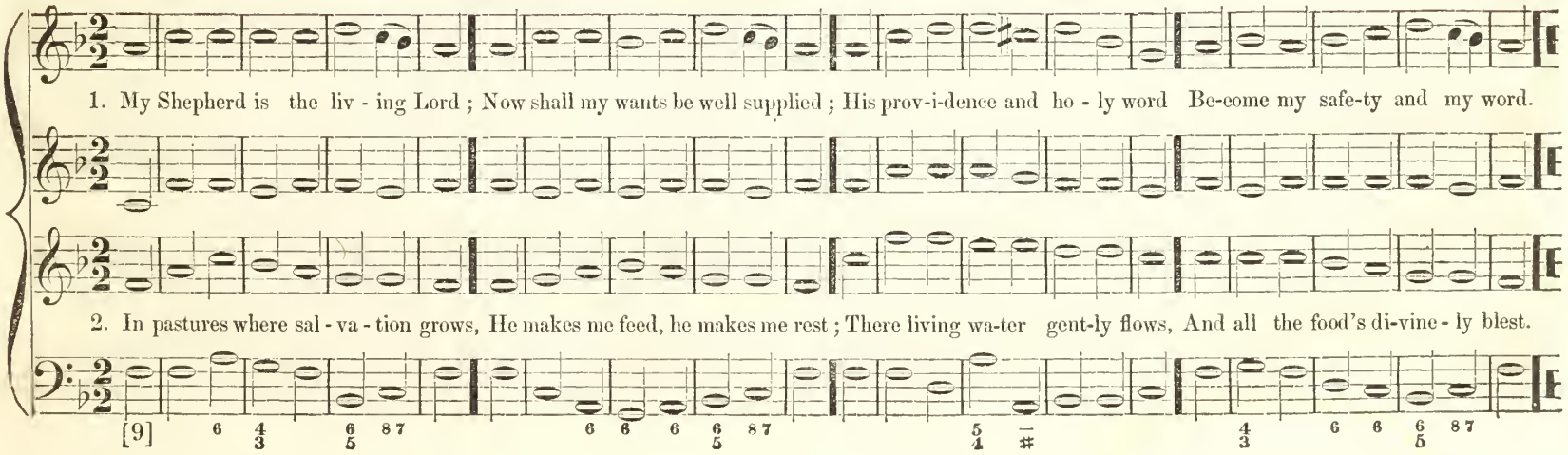
VOLUNTARY. This word formerly used to designate any extemporaneous performance, is now only employed with reference to certain pieces played before service, or on other occasions, and selected at the will of the performer.

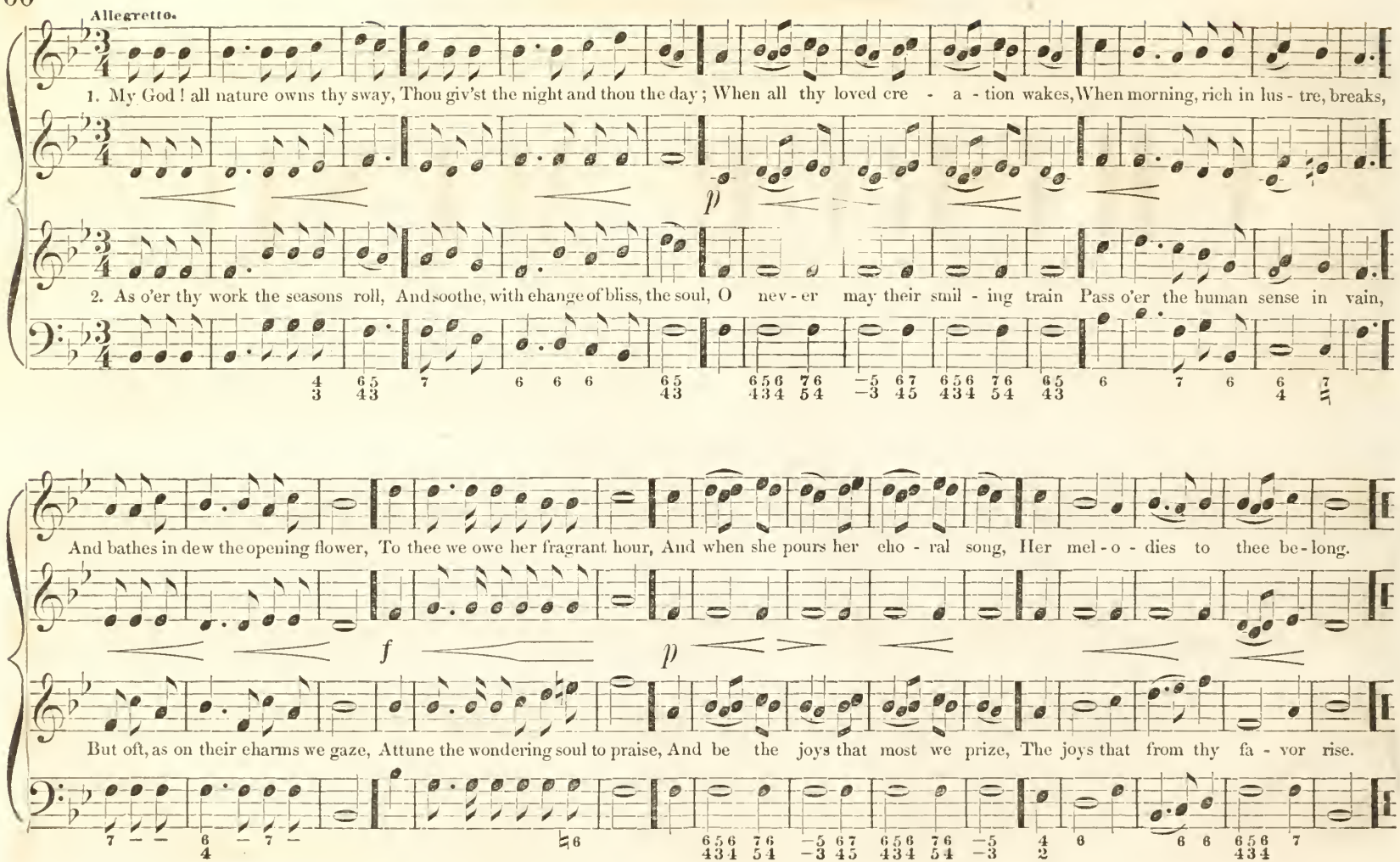
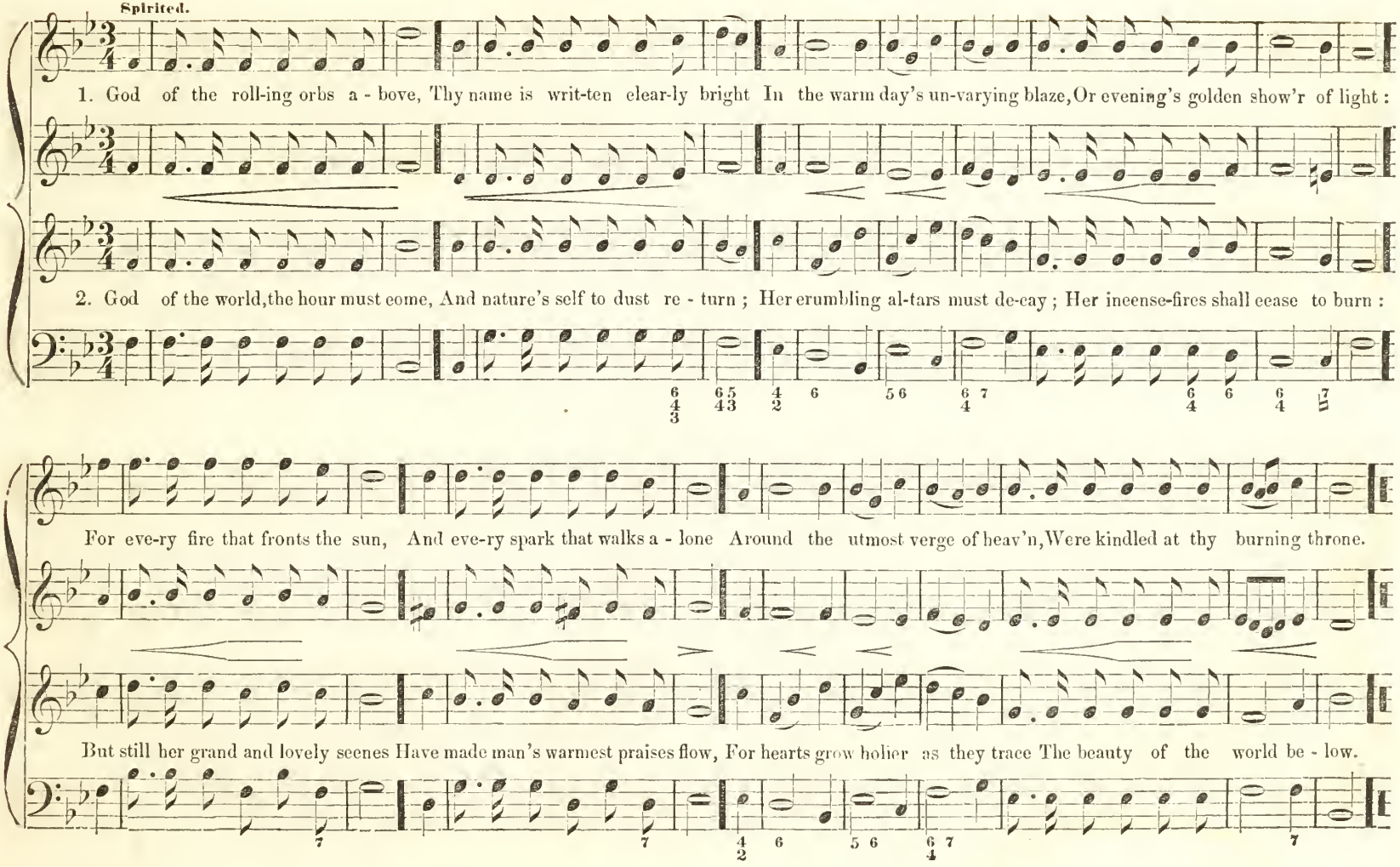
WALTZ. A German word, meaning 1st, a particular kind of dance, and 2d, a piece of music of a peculiar style, written in 3-4 or 3-8 measure, and performed *Allegro*.

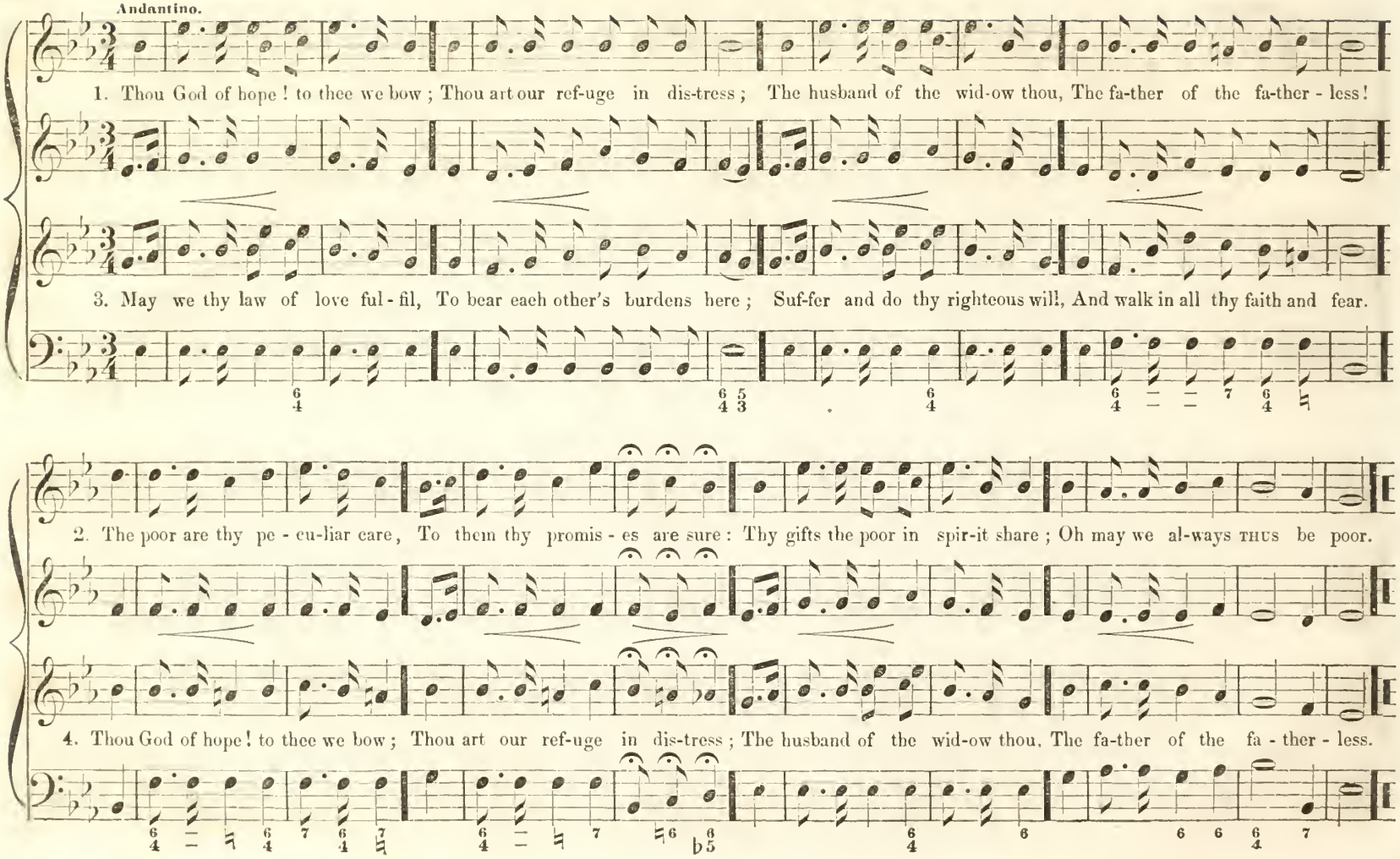
ZELOSO. *With earnestness, and animation.*

CHURCH MUSIC.

ARCADIA. L. M.



ANONSBURG. L. M. Double.

Spirited.
1. God of the roll-ing orbs a - bove, Thy name is writ-ten clear-ly bright In the warm day's un-varying blaze, Or evening's golden show'r of light:
2. God of the world, the hour must come, And nature's self to dust re - turn; Her crumbling al-tars must de-cay; Her incense-fires shall cease to burn:
For eve-ry fire that fronts the sun, And eve-ry spark that walks a - lone Around the utmost verge of heav'n, Were kindled at thy burning throne.
But still her grand and lovely scenes Have made man's warmest praises flow, For hearts grow holier as they trace The beauty of the world be - low.

ABINGTON. L. M. Double.

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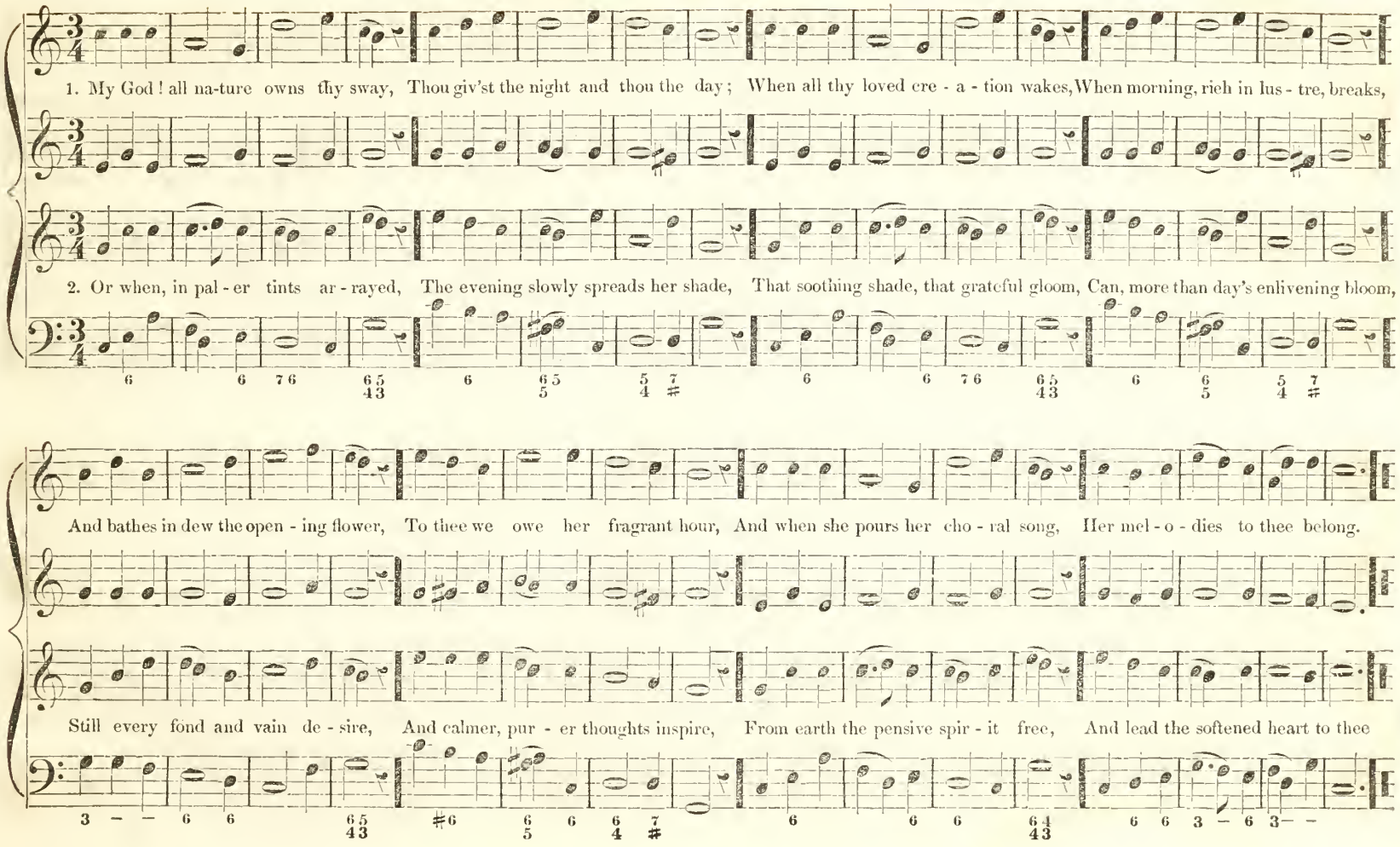
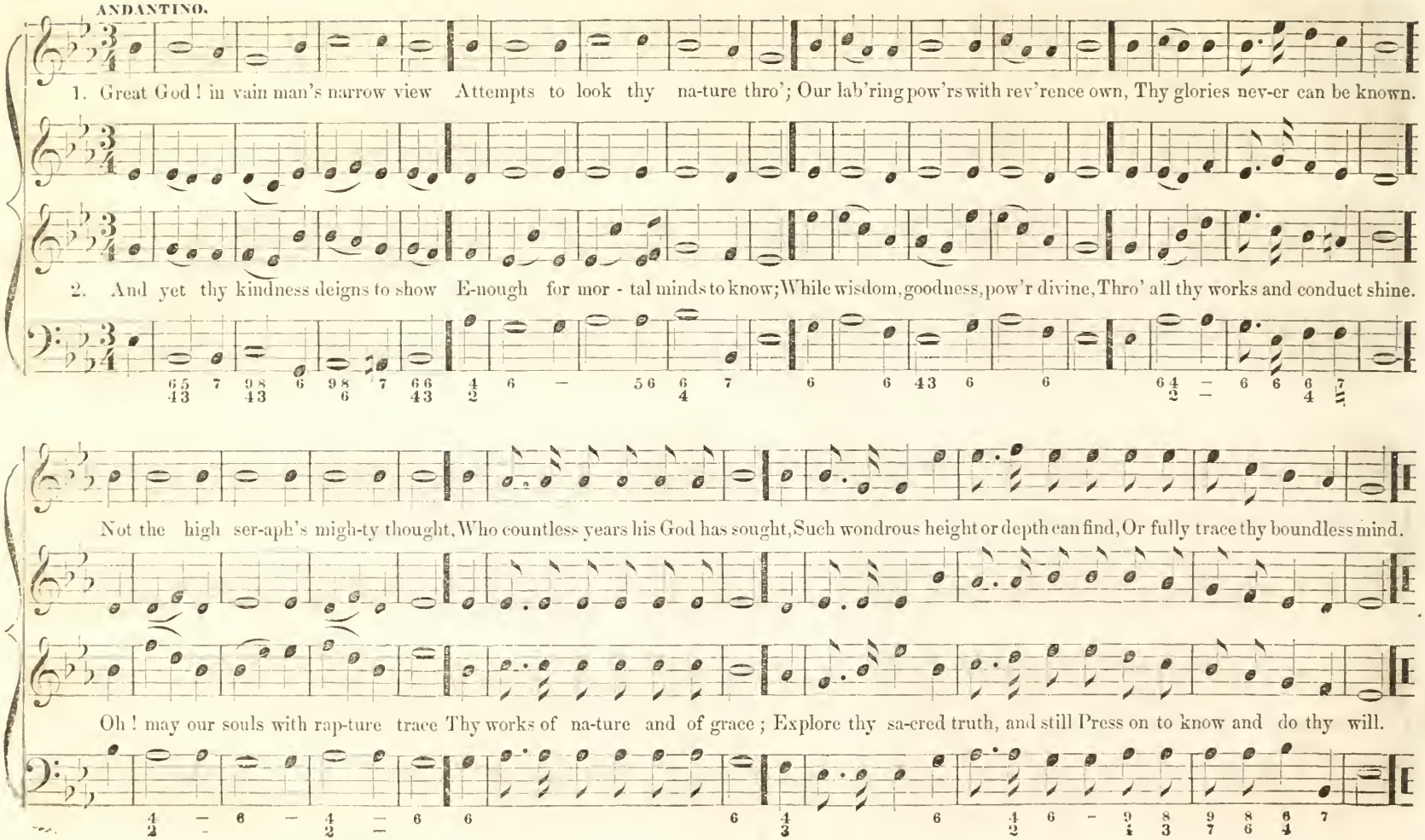
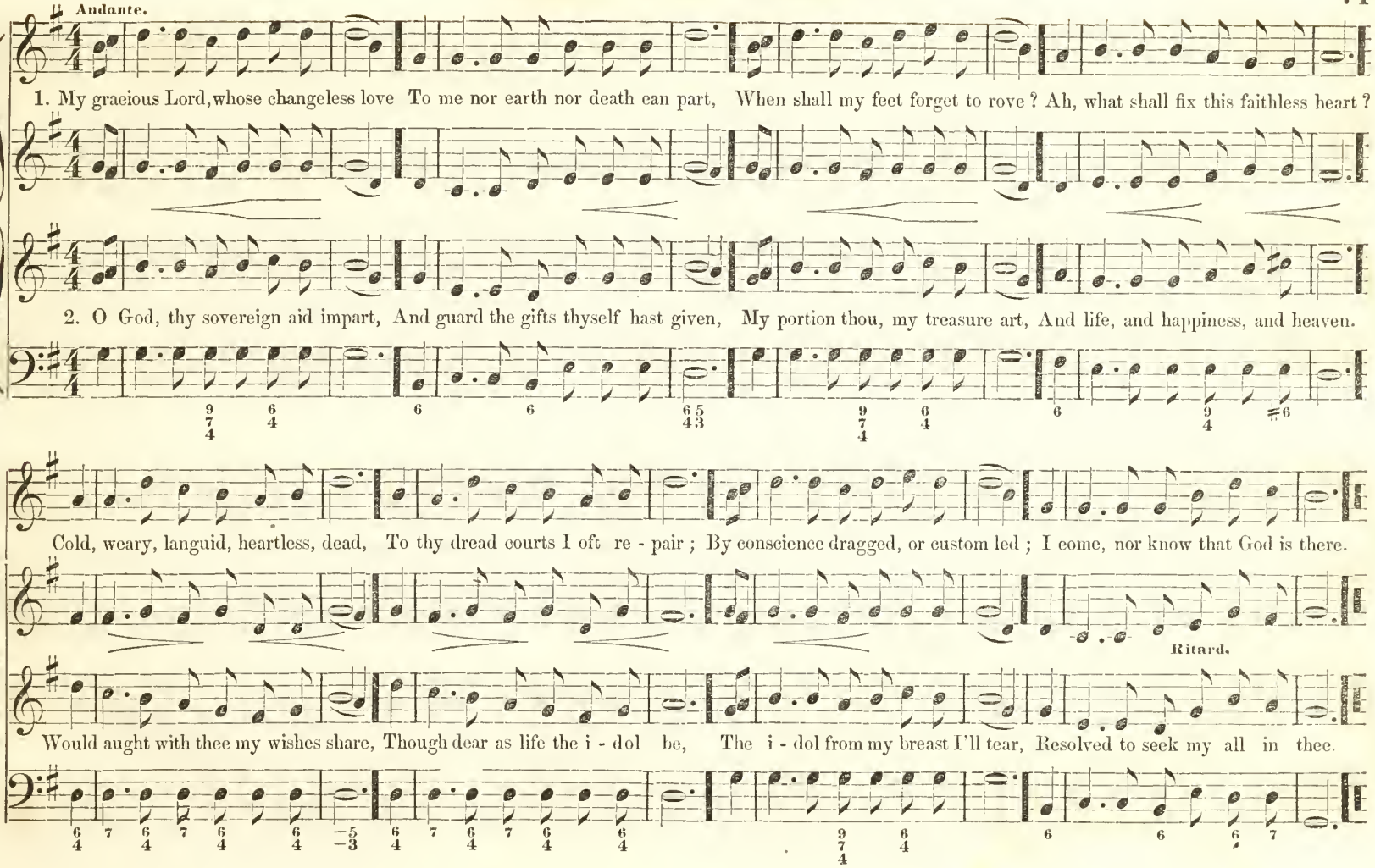
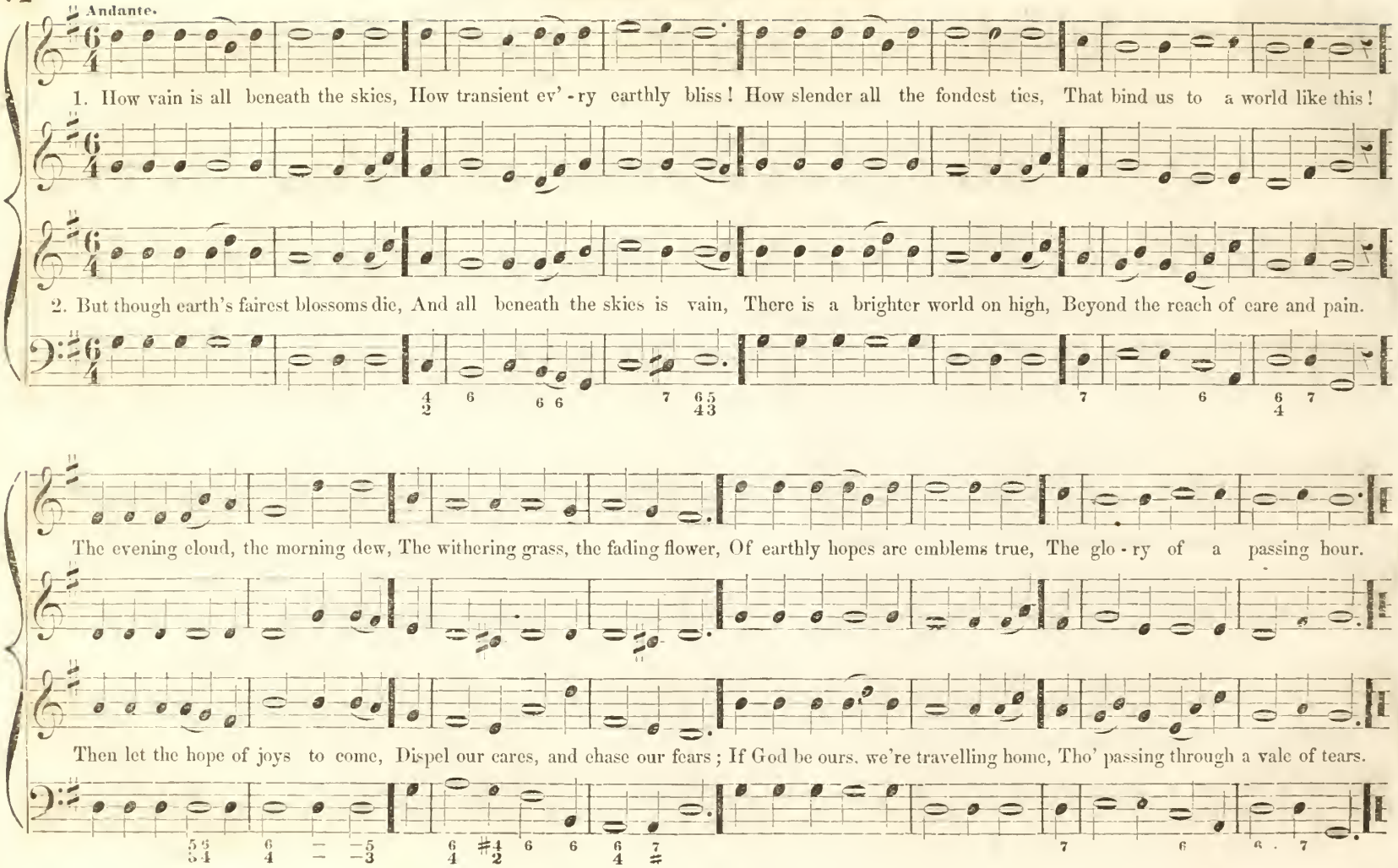
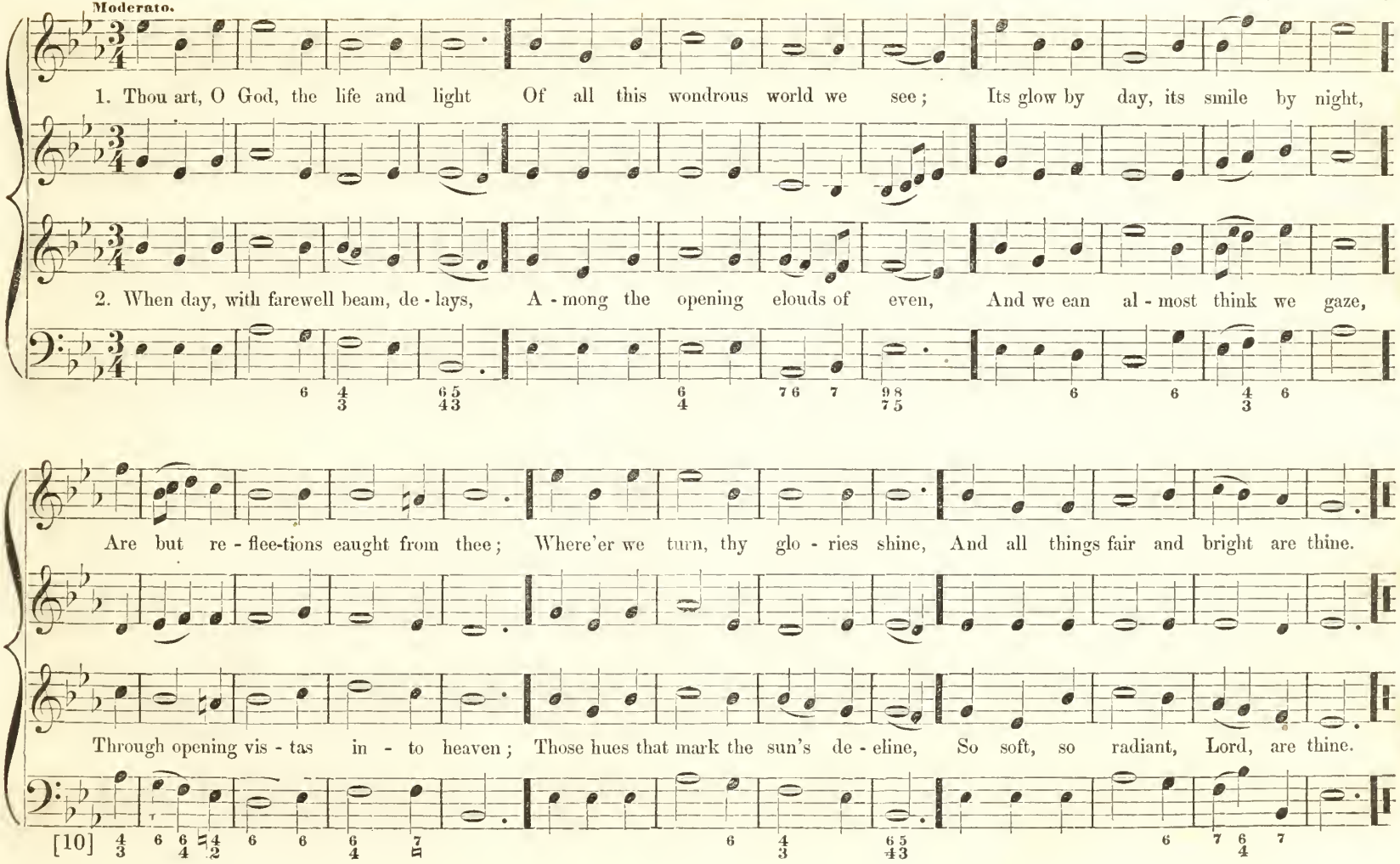
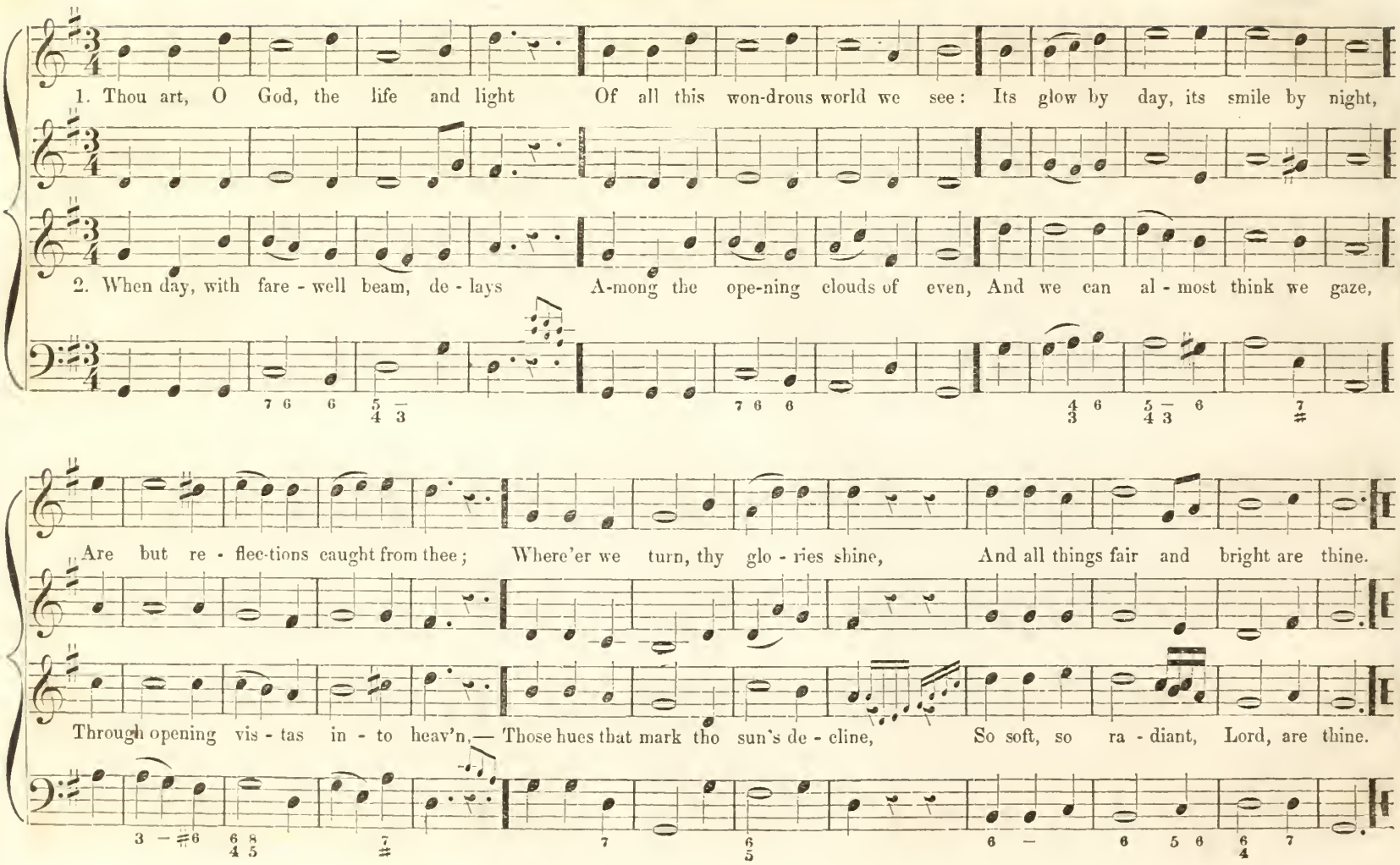
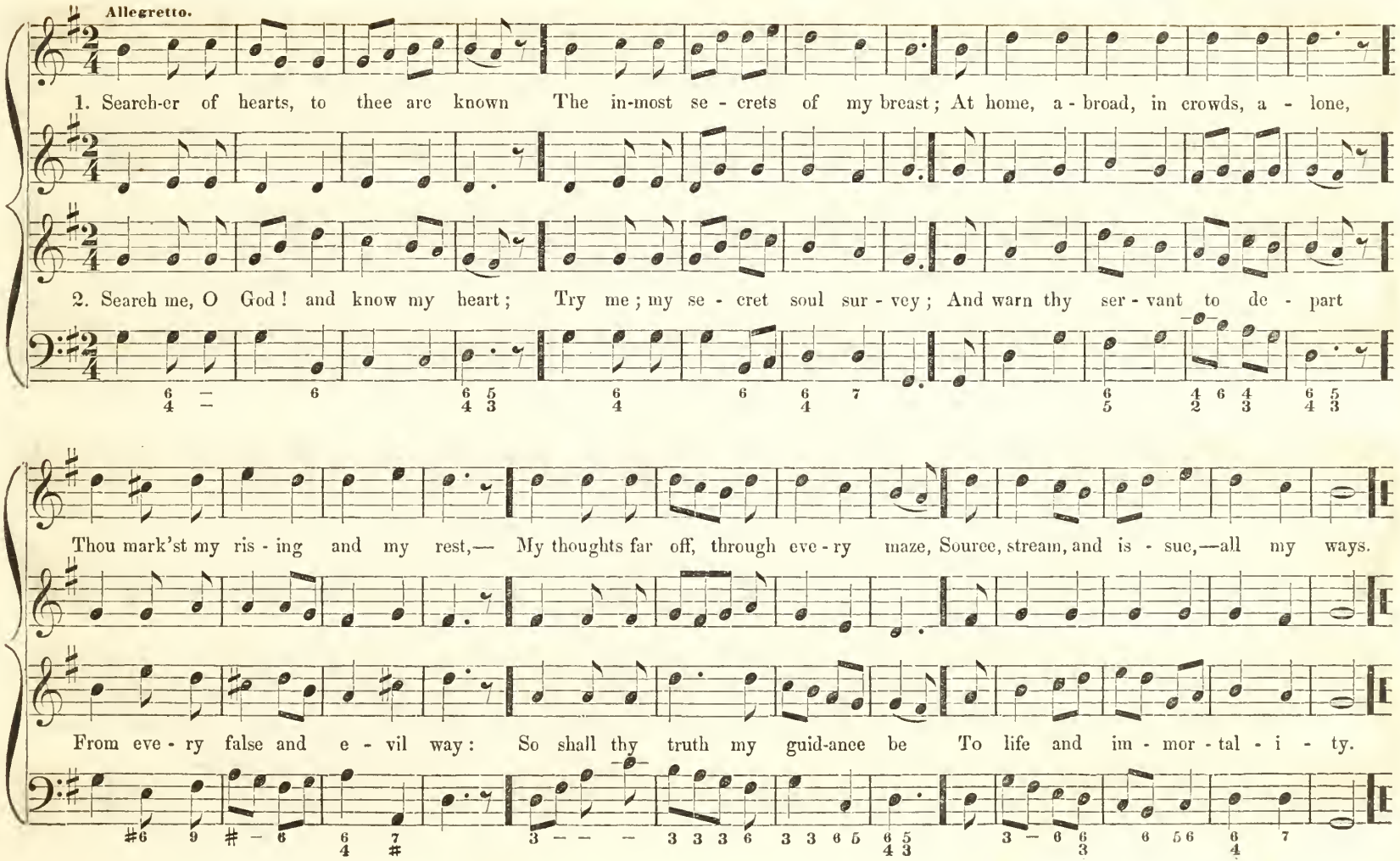
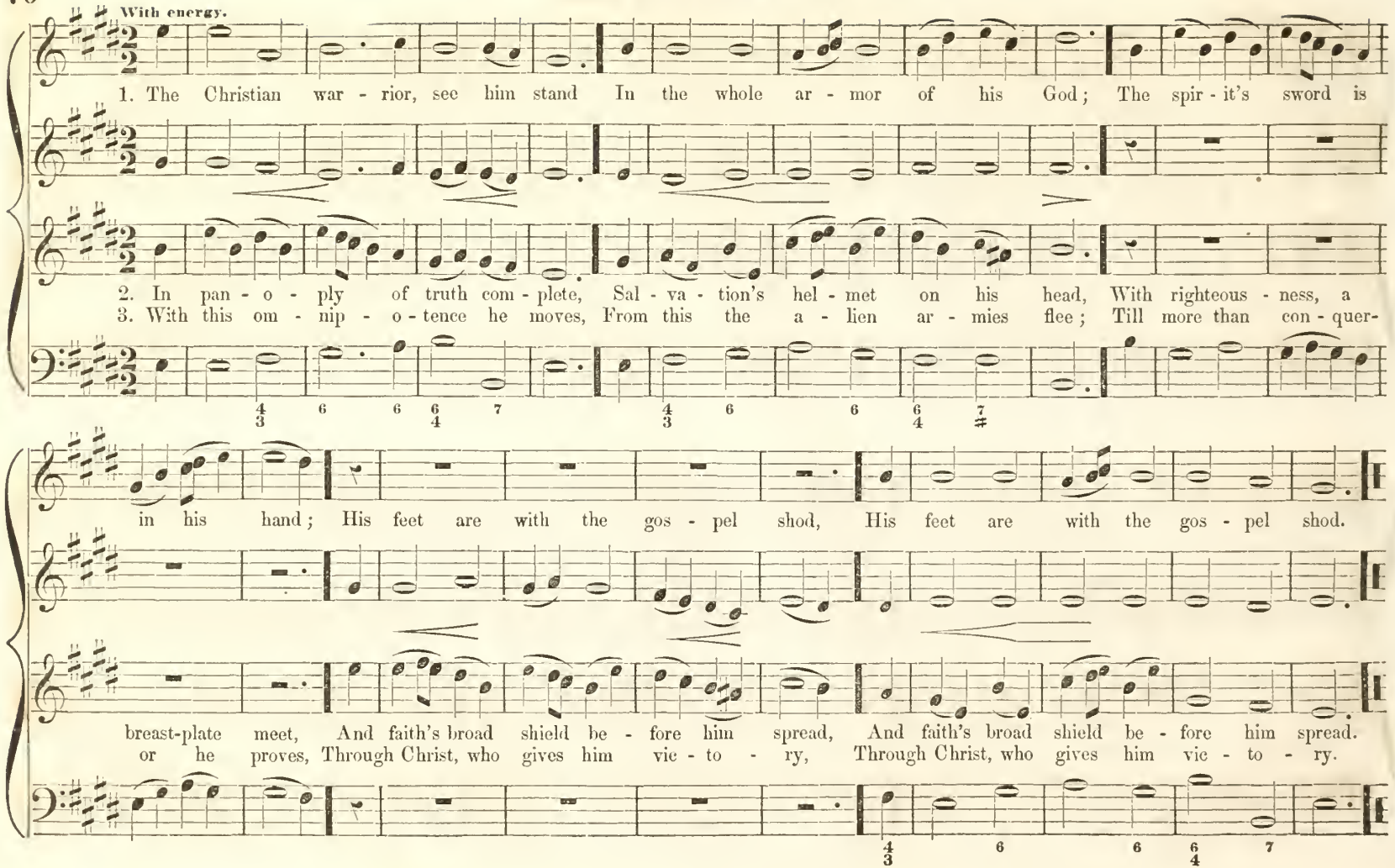
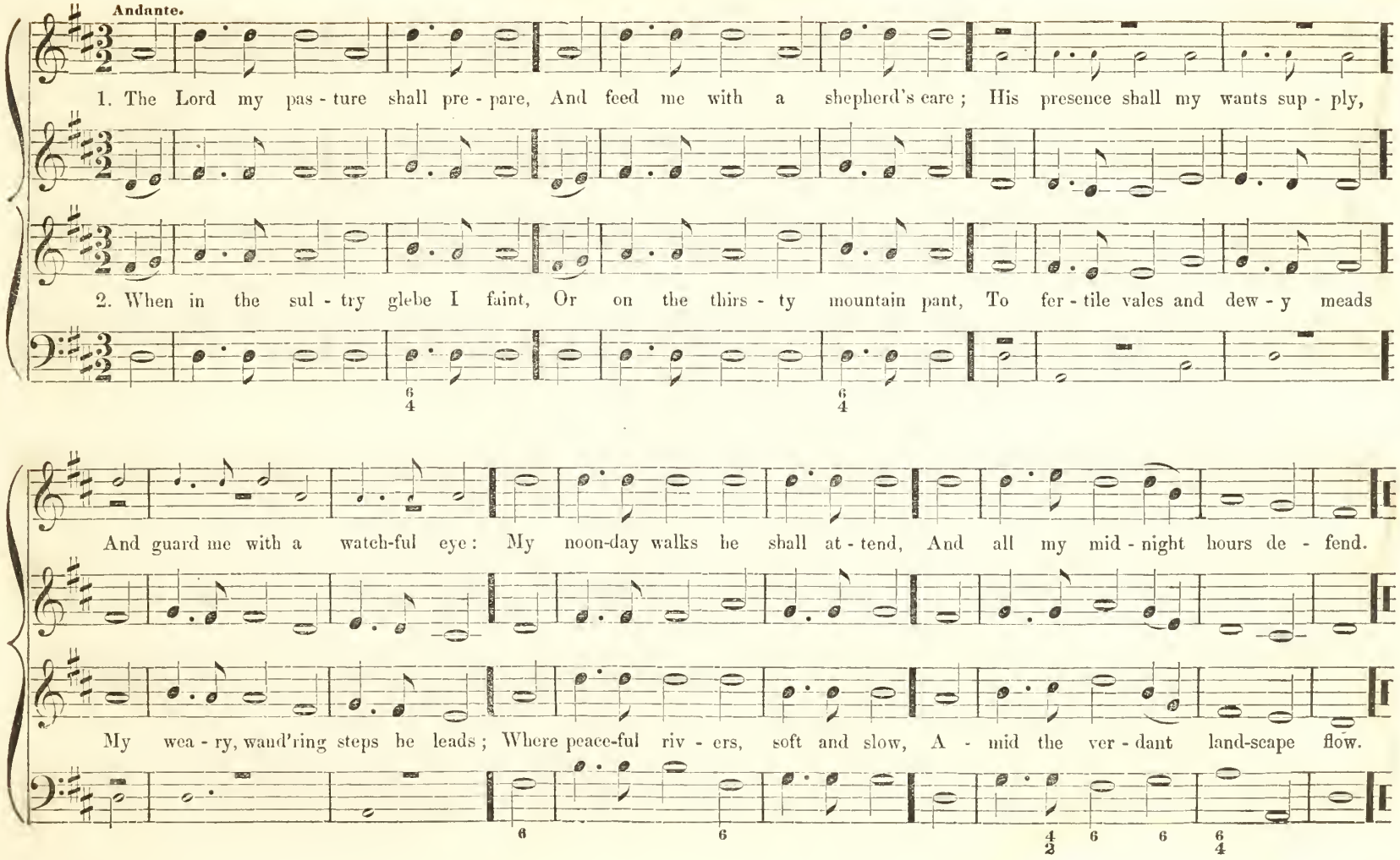
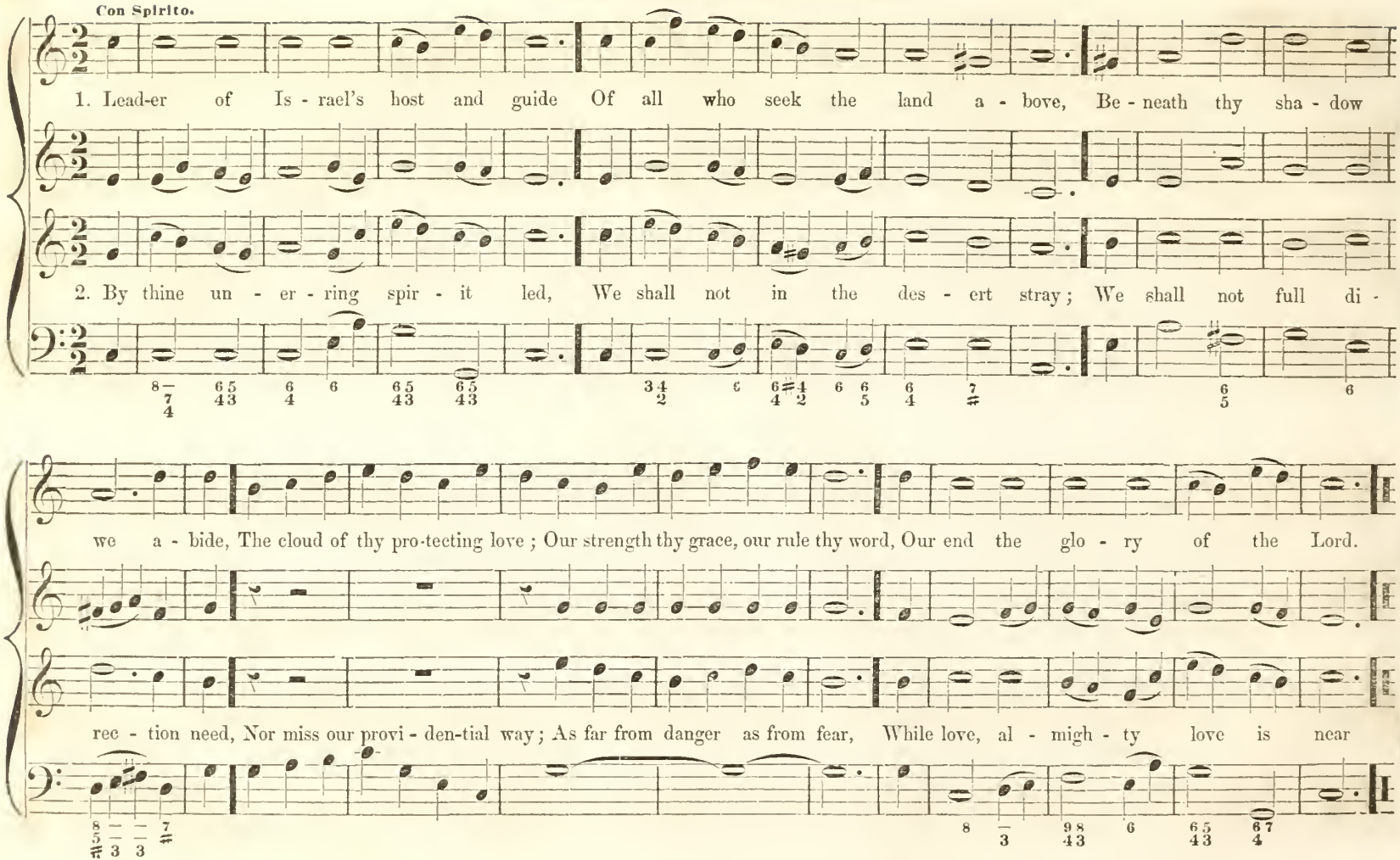
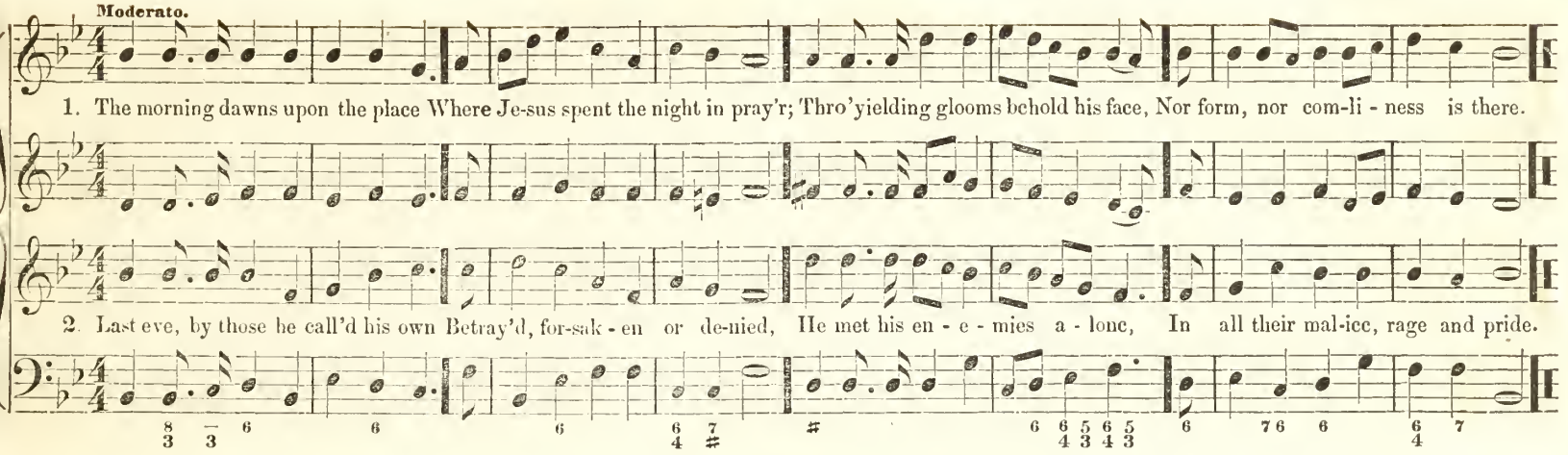

SHARON. L. M. (Double.)

Andante.
1. My gracious Lord, whose changeless love To me nor earth nor death can part, When shall my feet forget to rove? Ah, what shall fix this faithless heart?
2. O God, thy sovereign aid impart, And guard the gifts thyself hast given, My portion thou, my treasure art, And life, and happiness, and heaven.
Cold, weary, languid, heartless, dead, To thy dread courts I oft re - pair; By conscience dragged, or custom led; I come, nor know that God is there.
Ritard.
Would aught with thee my wishes share, Though dear as life the i - dol be, The i - dol from my breast I'll tear, Resolved to seek my all in thee.

ABERDEEN. L. M. Double.

Moderato.
1. Thou art, O God, the life and light Of all this wondrous world we see; Its glow by day, its smile by night,
2. When day, with farewell beam, de - lays, A - mong the opening clouds of even, And we can al - most think we gaze,
Are but re - flec-tions caught from thee; Where'er we turn, thy glo - ries shine, And all things fair and bright are thine.
Through opening vis - tas in - to heaven; Those hues that mark the sun's de - cline, So soft, so radiant, Lord, are thine.
[10]

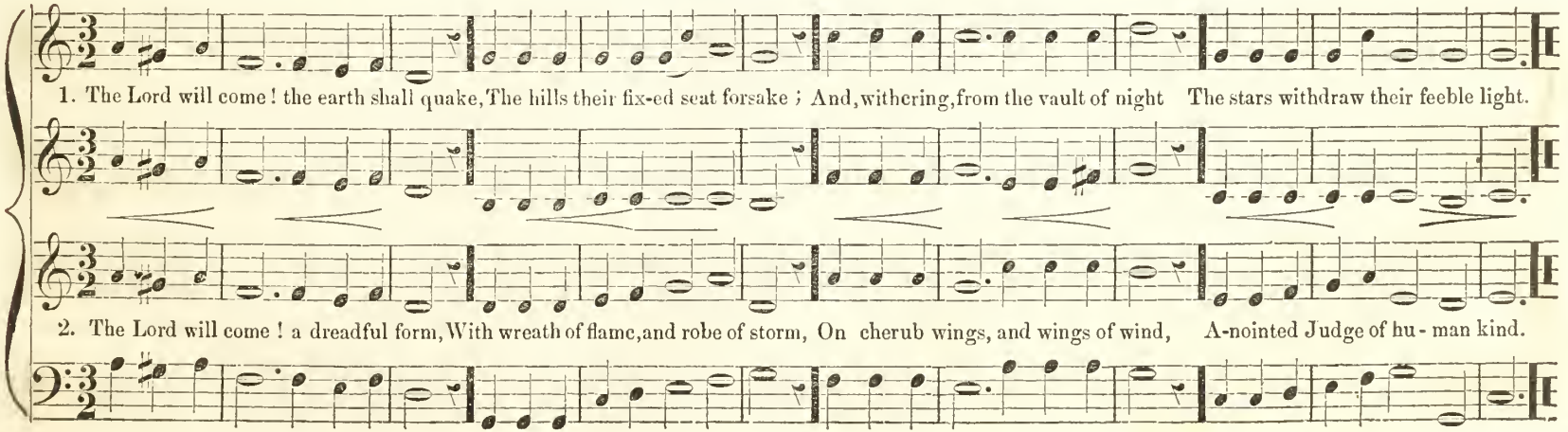
BOSCAWEN. L. M. 6 lines.

Allegretto.
1. Search-er of hearts, to thee are known The in-most se - crets of my breast; At home, a - broad, in crowds, a - lone,
2. Search me, O God! and know my heart; Try me; my se - cret soul sur - vey; And warn thy ser - vant to de - part
Thou mark'st my ris - ing and my rest,— My thoughts far off, through eve - ry maze, Source, stream, and is - sue,—all my ways.
From eve - ry false and e - vil way: So shall thy truth my guid-ance be To life and im - mor - tal - i - ty.

QUICHEE. L. M.

With energy.
1. The Christian war - rior, see him stand In the whole ar - mor of his God; The spir - it's sword is
2. In pan - o - ply of truth com - plete, Sal - va - tion's hel - met on his head, With righteous - ness, a
3. With this om - nip - o - tence he moves, From this the a - lien ar - mies flee; Till more than con - quer-
in his hand; His feet are with the gos - pel shod, His feet are with the gos - pel shod.
breast-plate meet, And faith's broad shield be - fore him spread, And faith's broad shield be - fore him spread.
or he proves, Through Christ, who gives him vic - to - ry, Through Christ, who gives him vic - to - ry.

Andante.
1. The Lord my pas - ture shall pre - pare, And feed me with a shepherd's care; His presence shall my wants sup - ply,
2. When in the sul - try glebe I faint, Or on the thirs - ty mountain pant, To fer - tile vales and dew - y meads
And guard me with a watch-ful eye: My noon-day walks he shall at - tend, And all my mid - night hours de - fend.
My wea - ry, waund'ring steps he leads; Where peace-ful riv - ers, soft and slow, A - mid the ver - dant land-scape flow.

WENHAM. L. M. 6 lines.

ALGIERS. L. M.



ALLAMAKEE. L. M.



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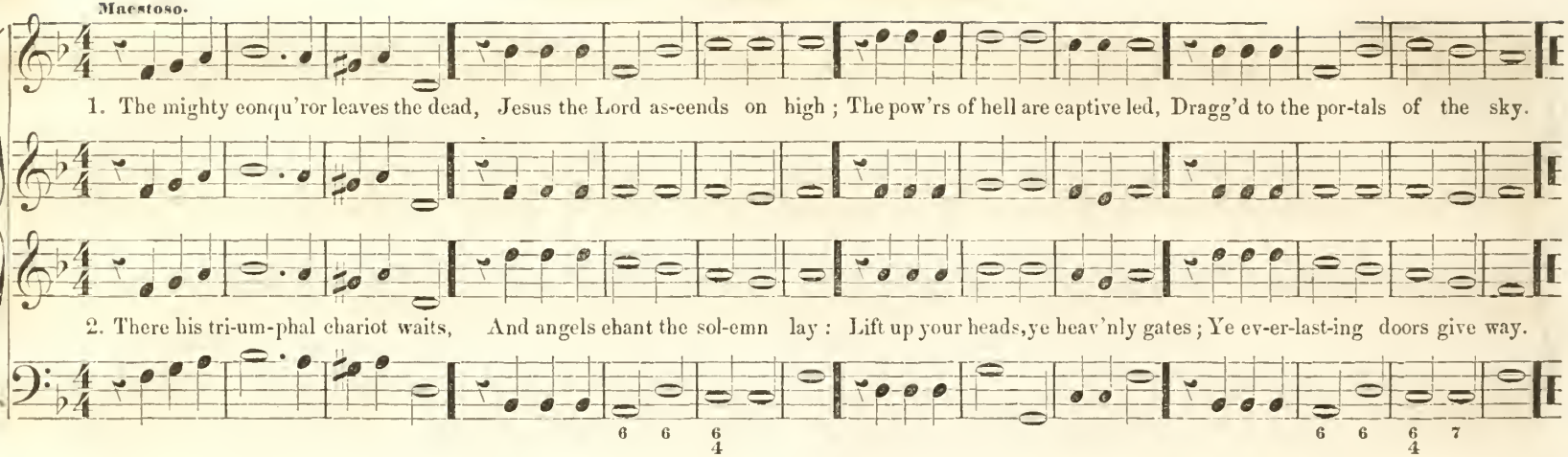

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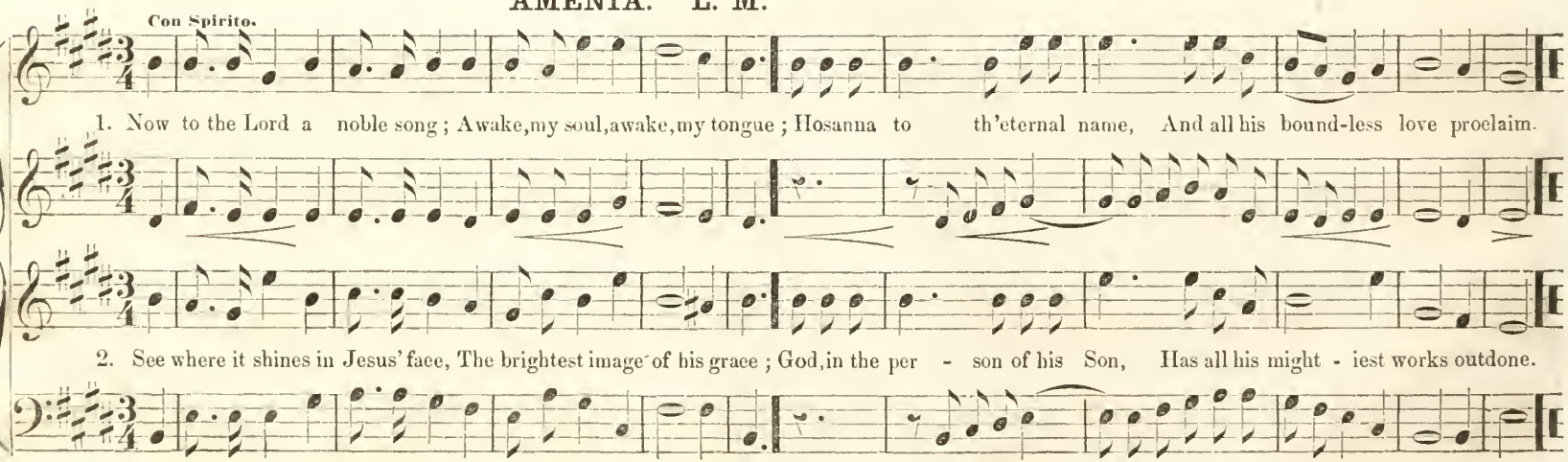

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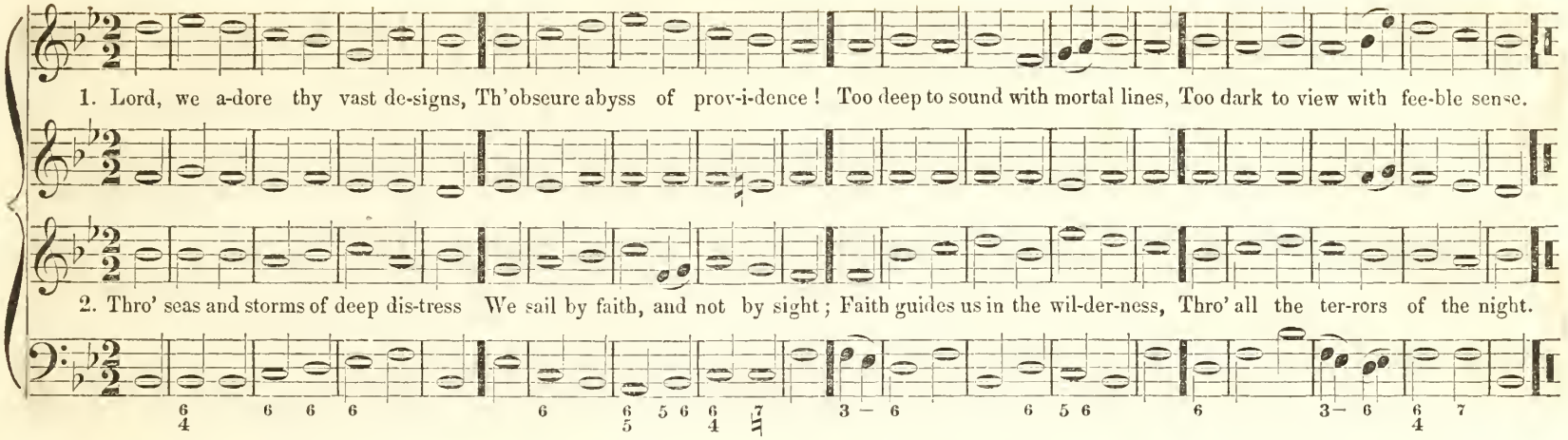

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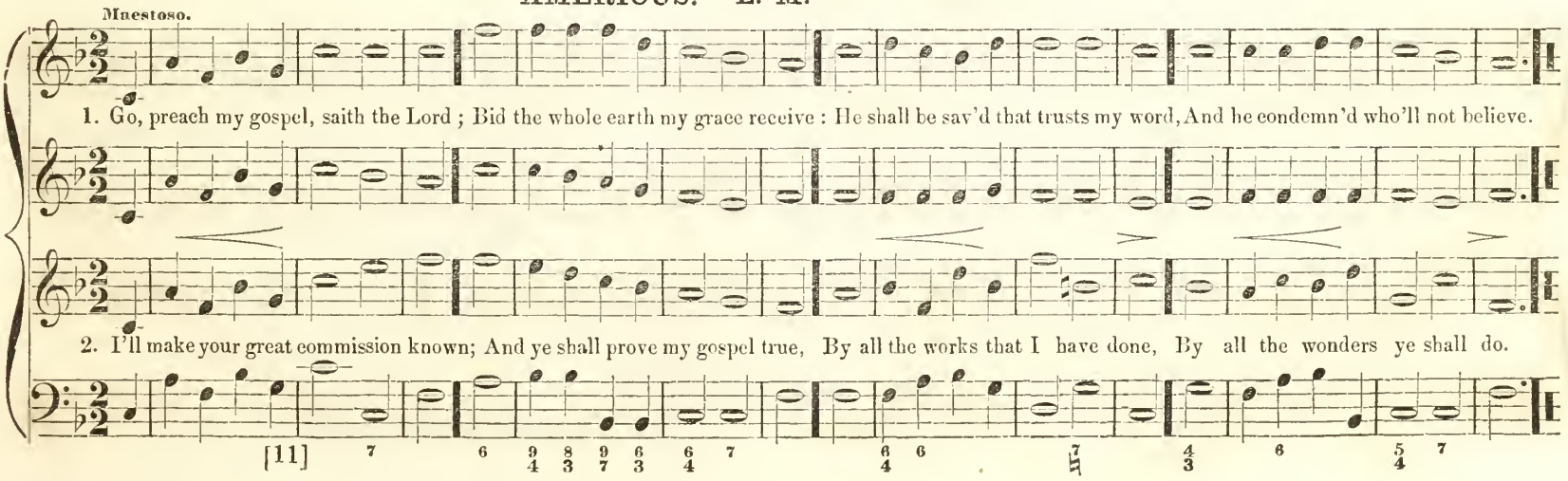

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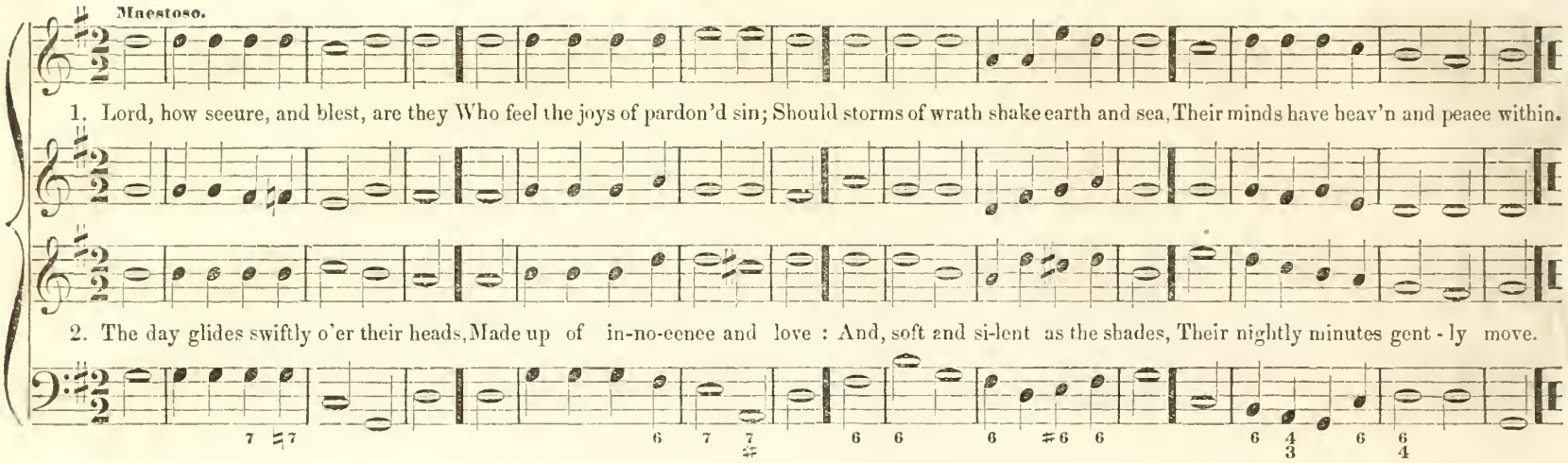

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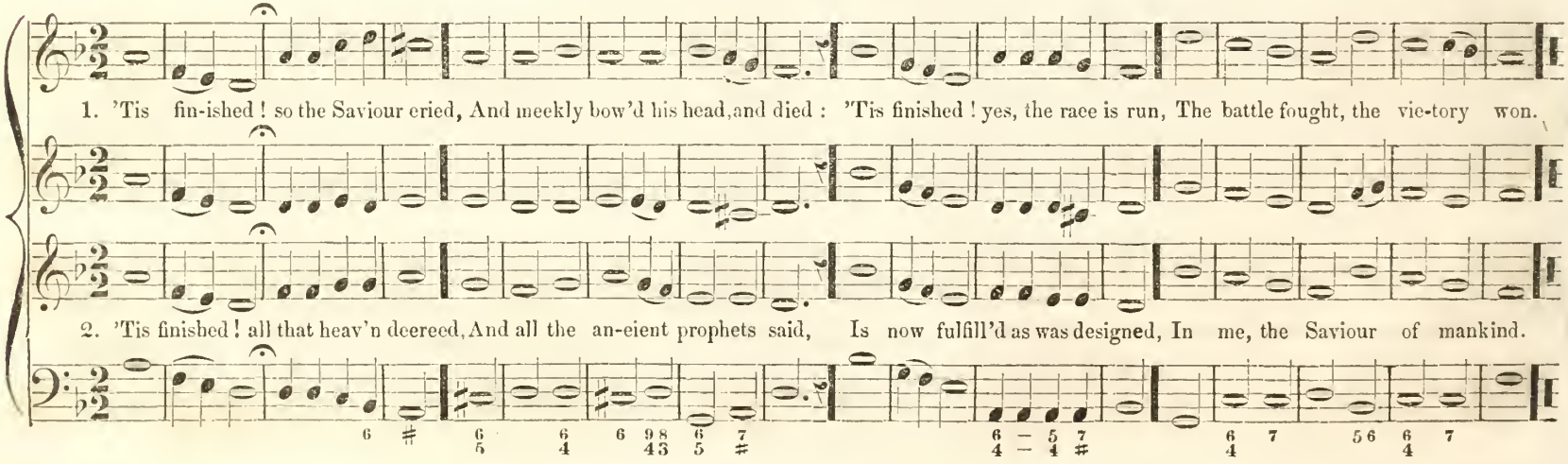

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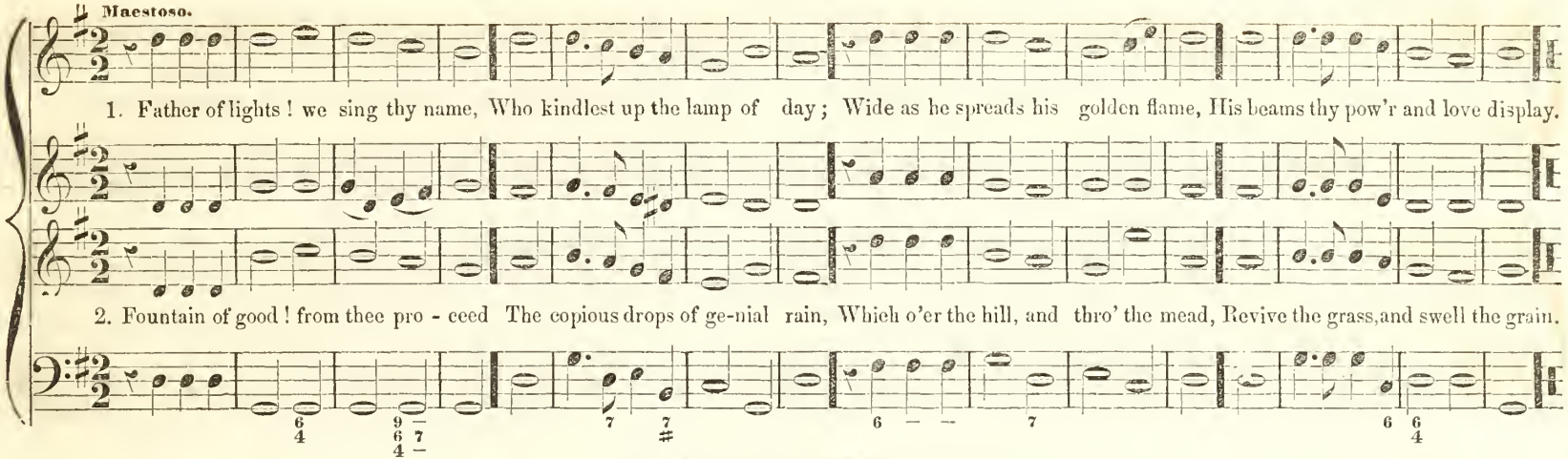

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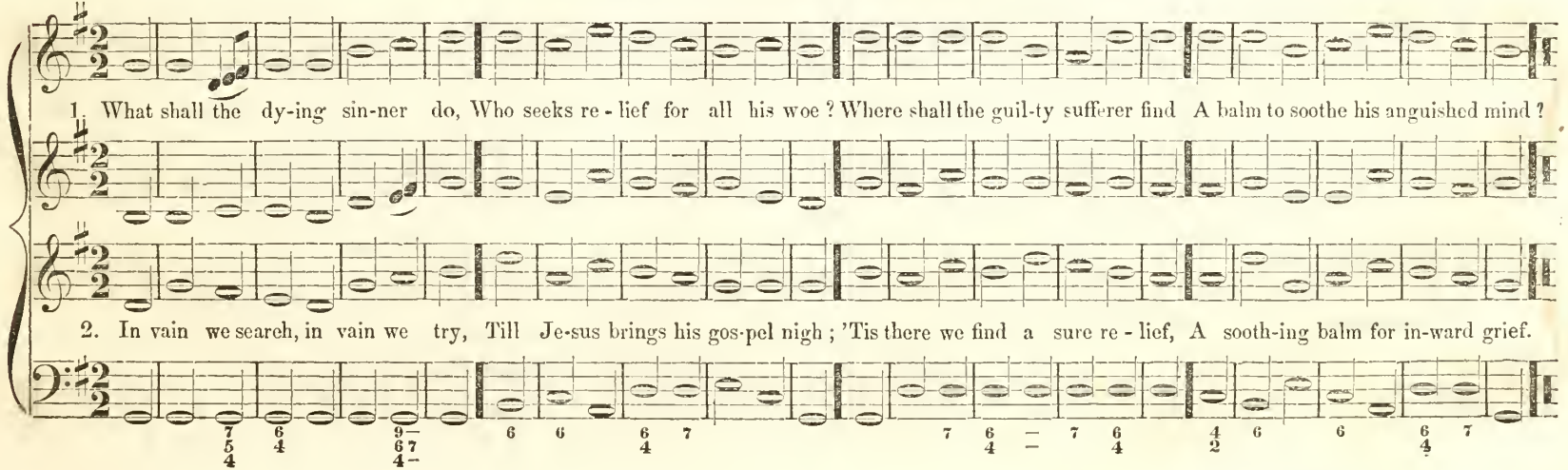
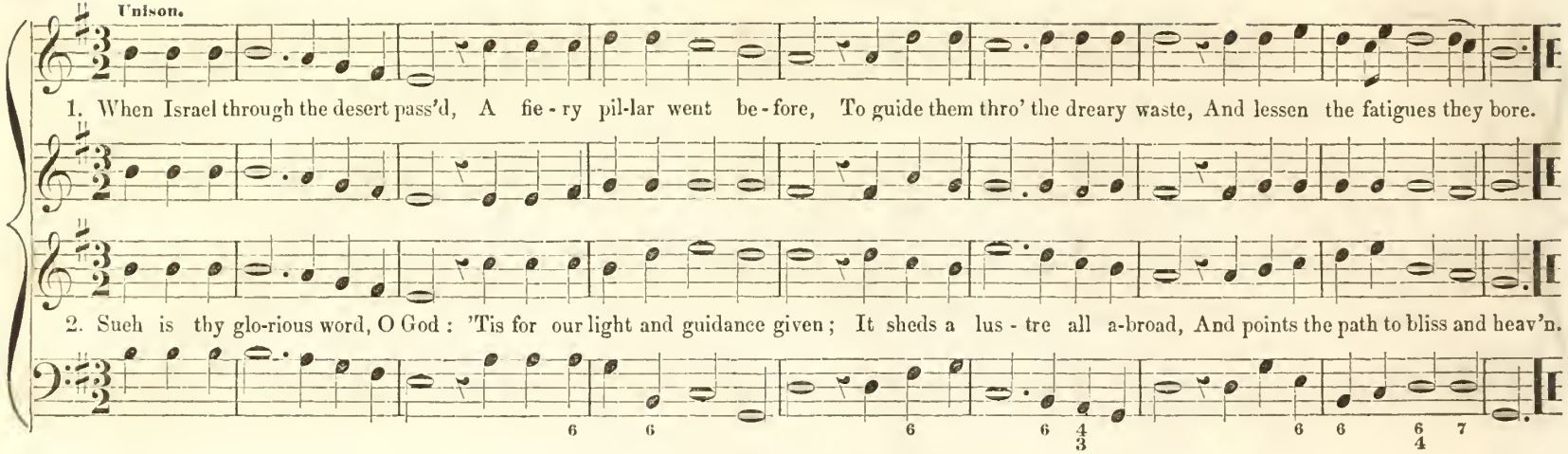
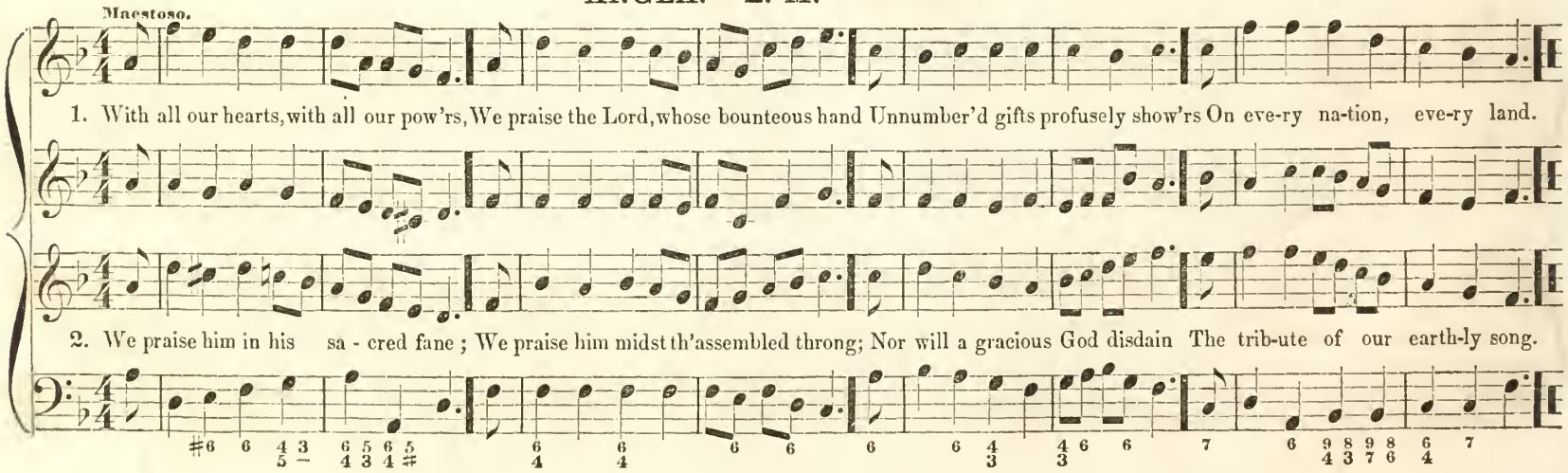


ANDES. L. M.



ANGLA. L. M.



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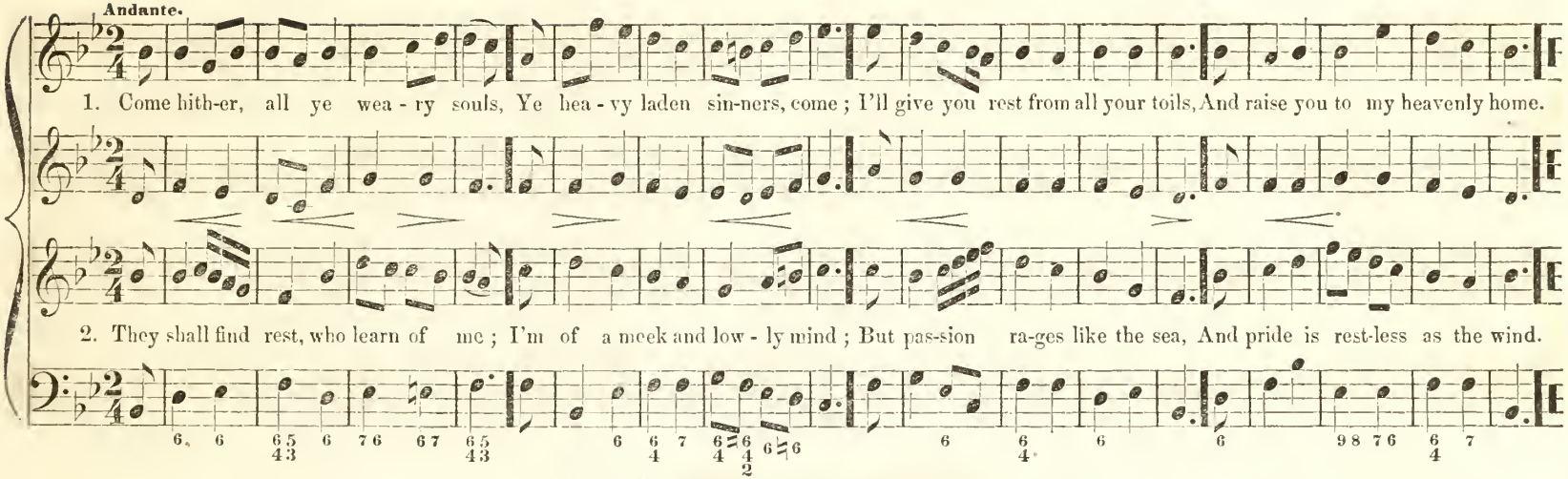
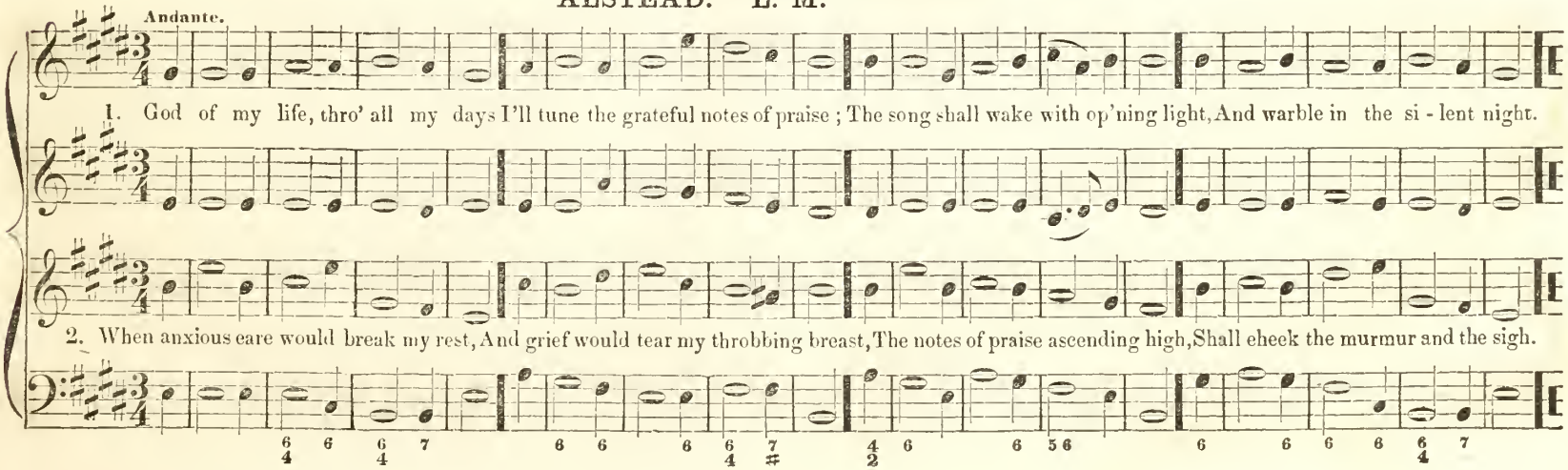


ALSTEAD. L. M.



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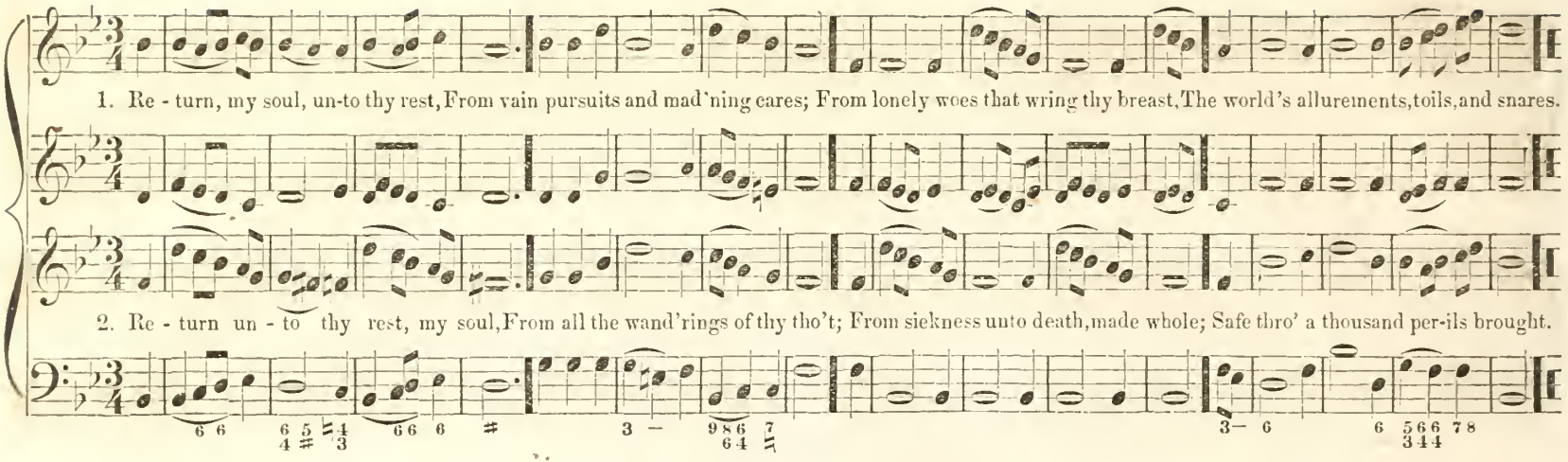

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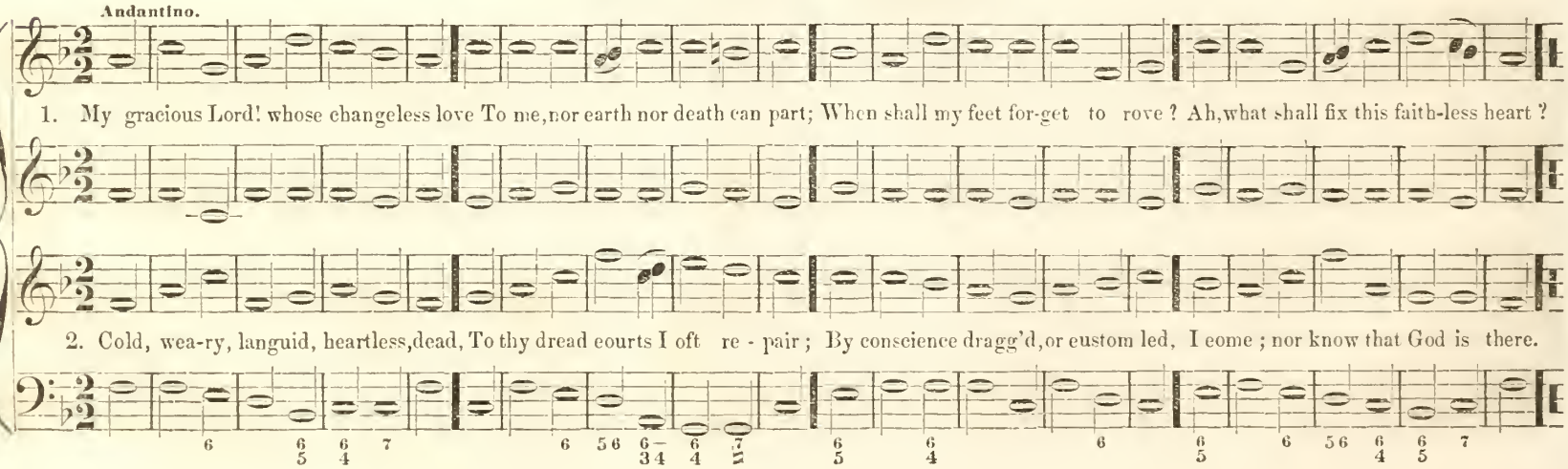
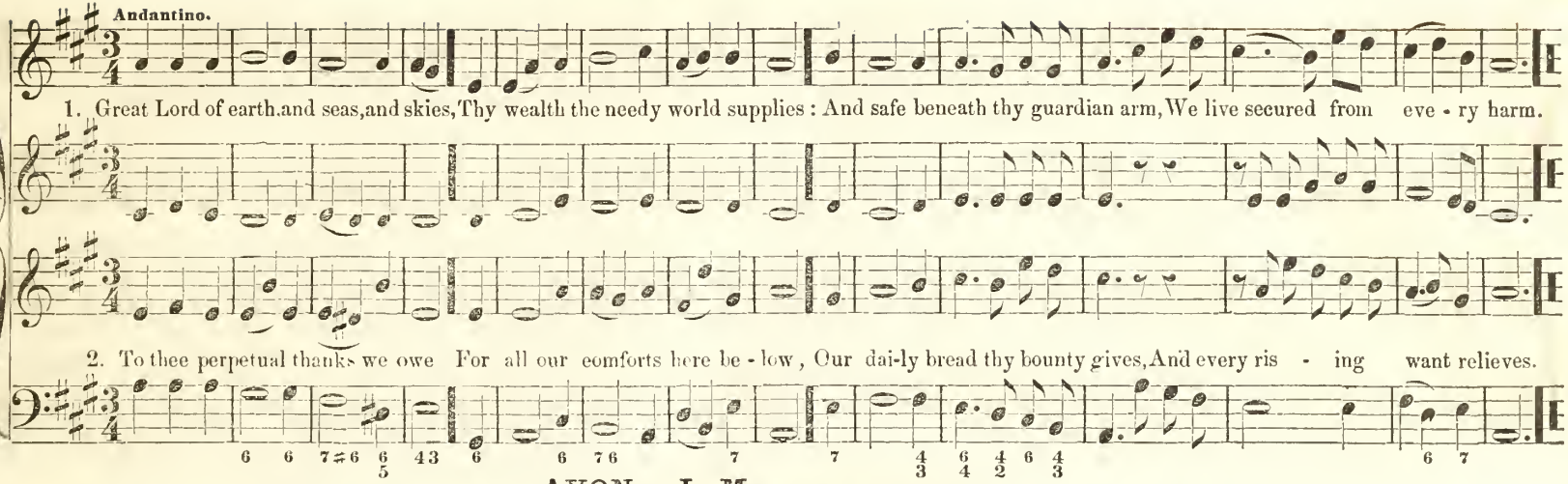
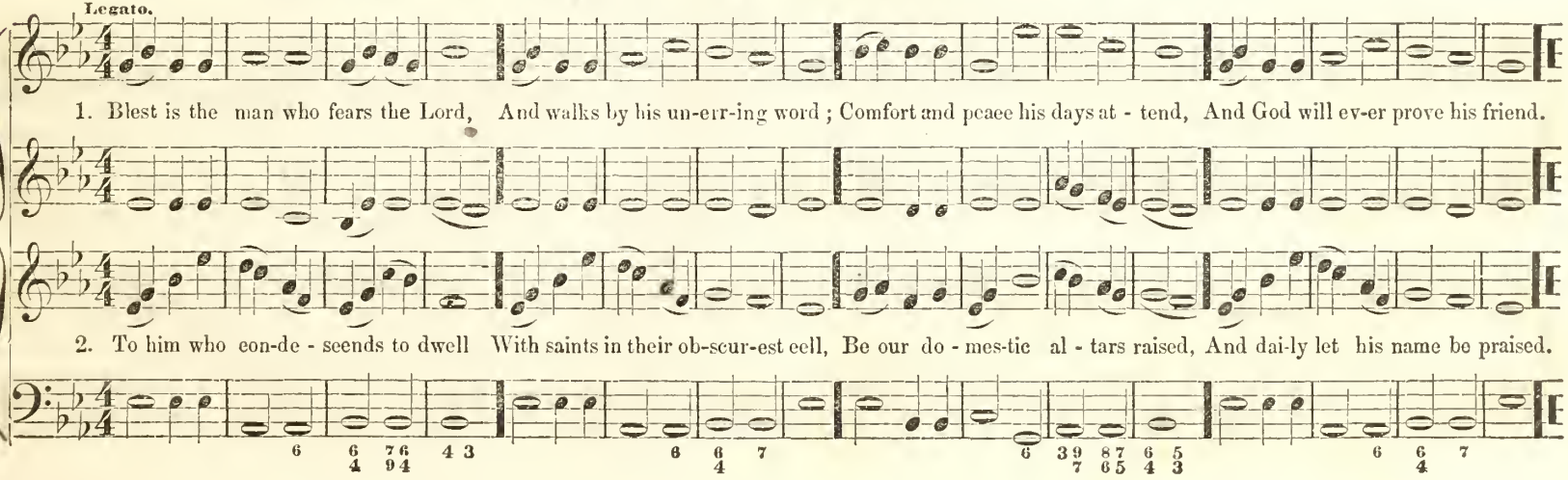


ATTALA. L. M.

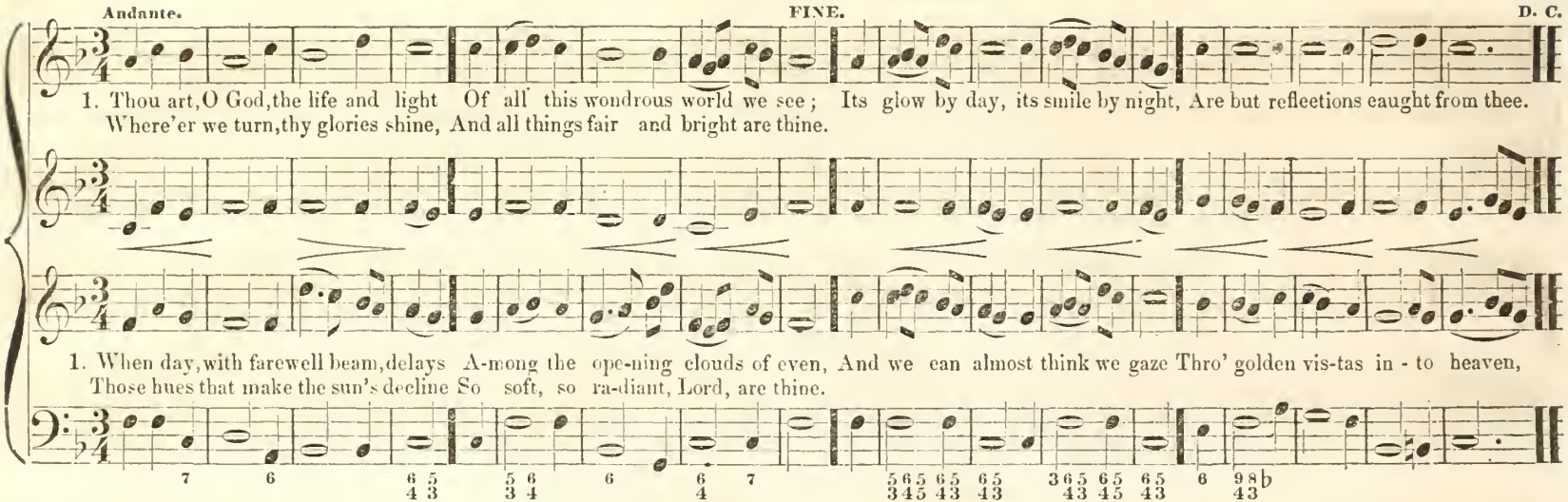


AVON. L. M.

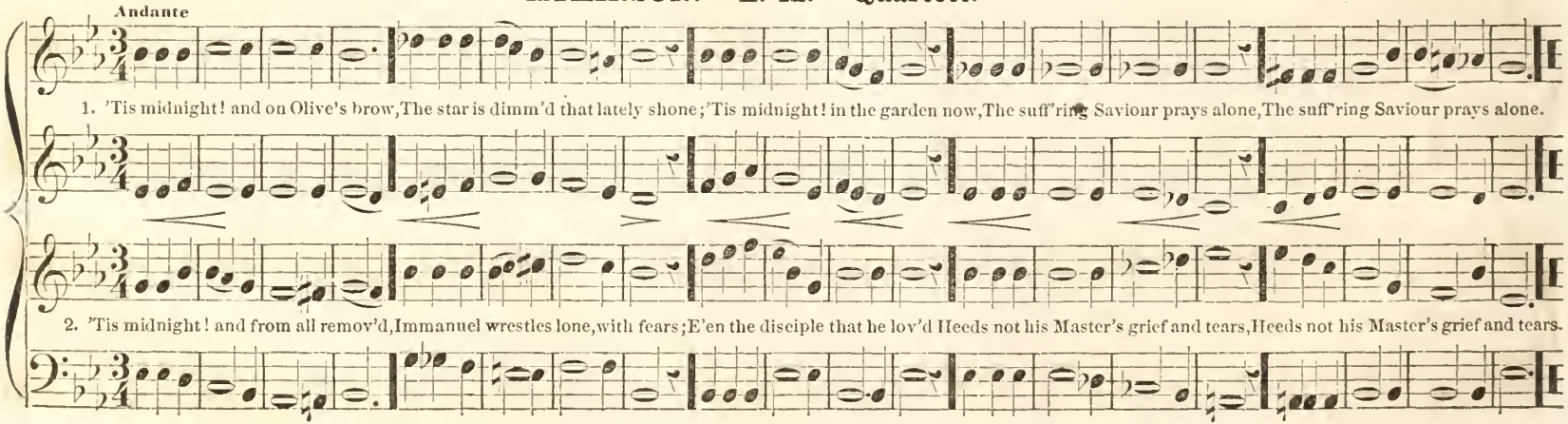
S. B. BALL



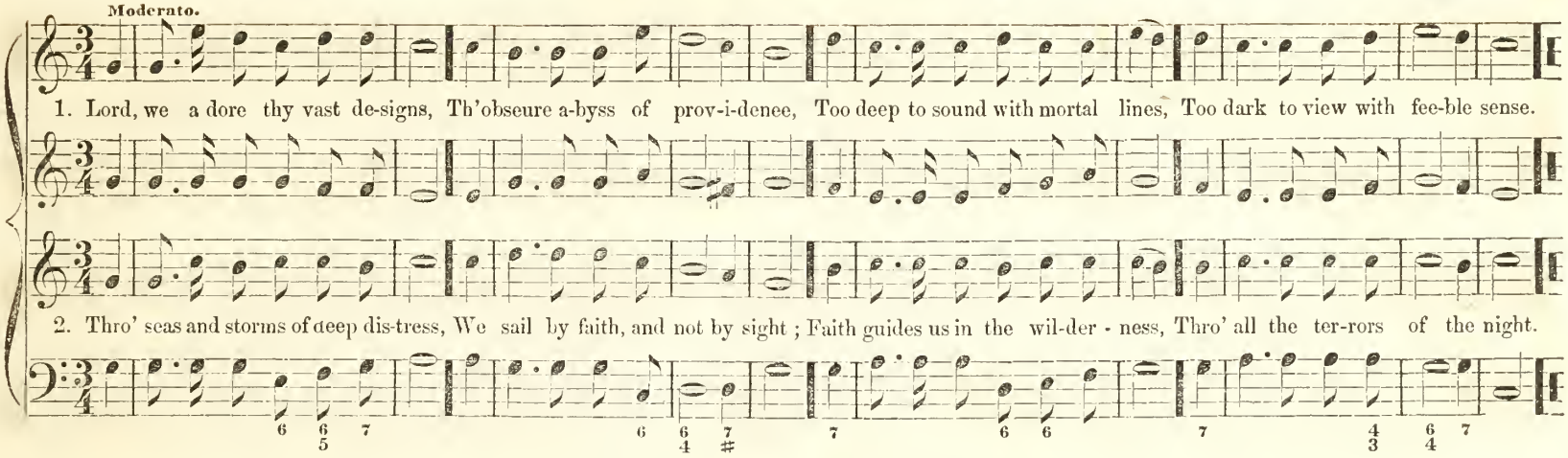
CLARENDON. L. M. 6 lines.



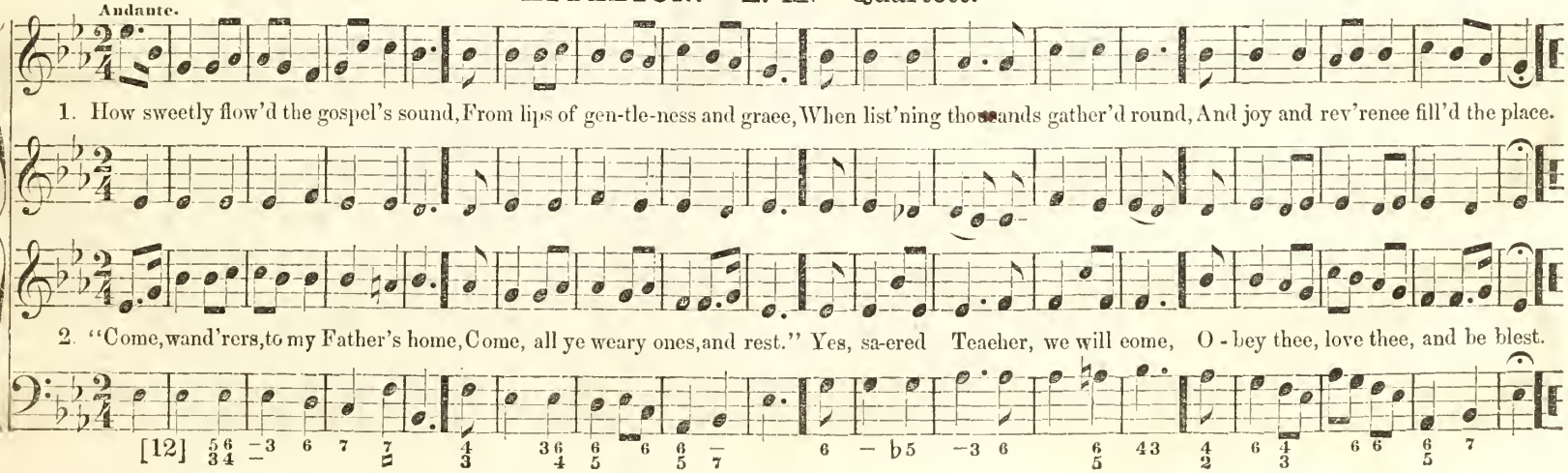
ATKINSON. L. M. Quartett.



ARCHER. L. M.



APPLETON. L. M. Quartett.



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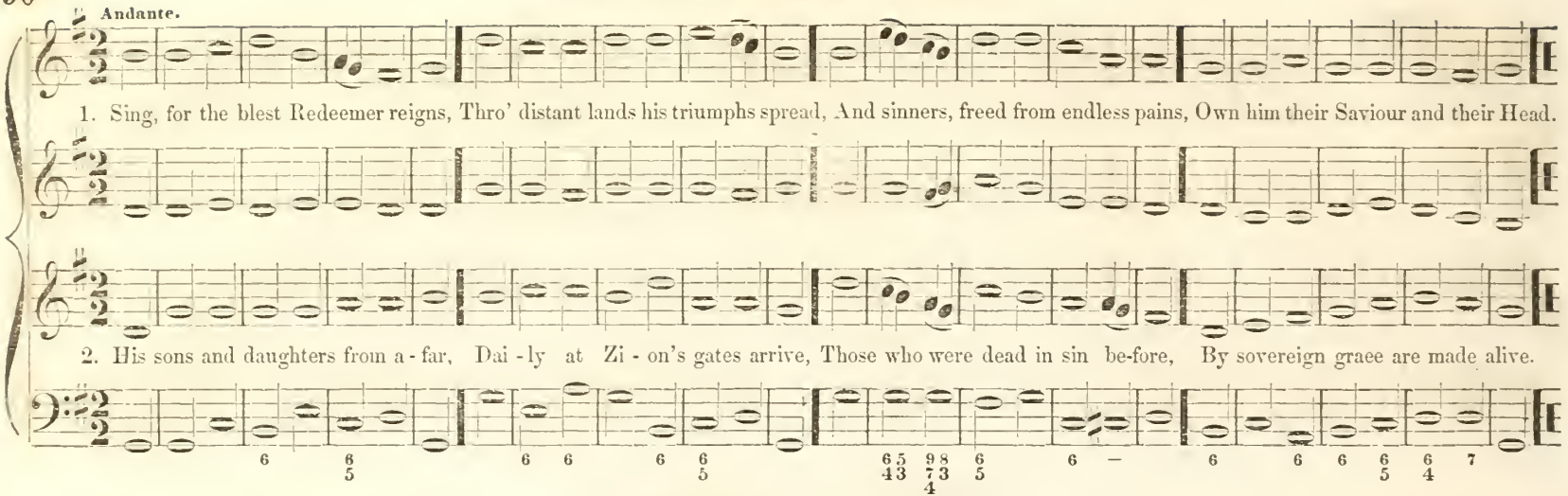

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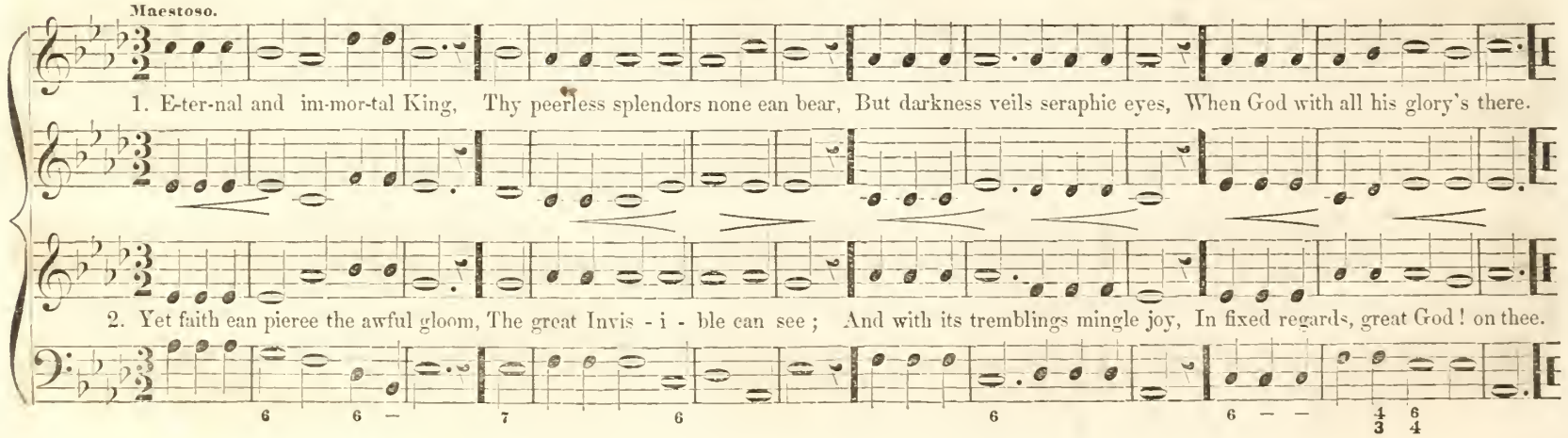
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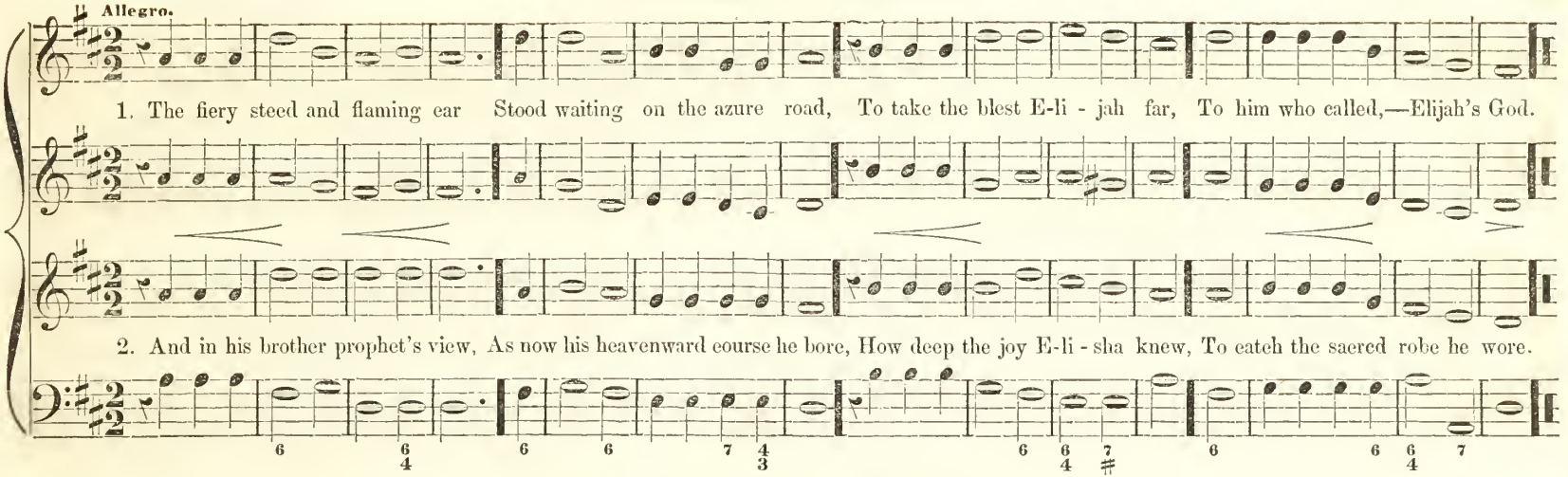
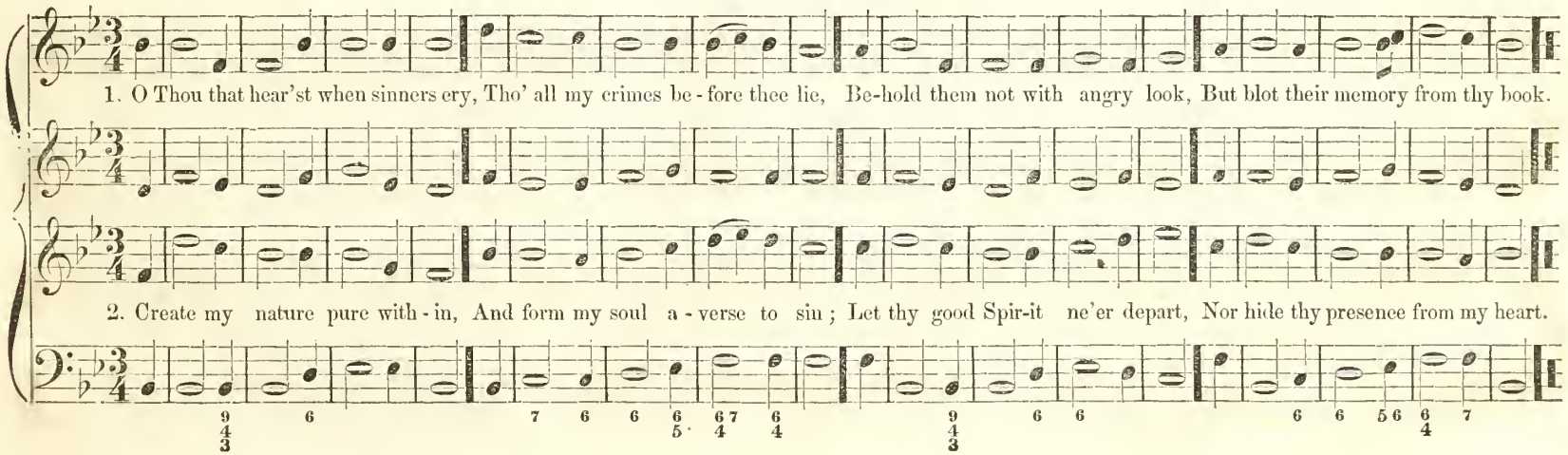
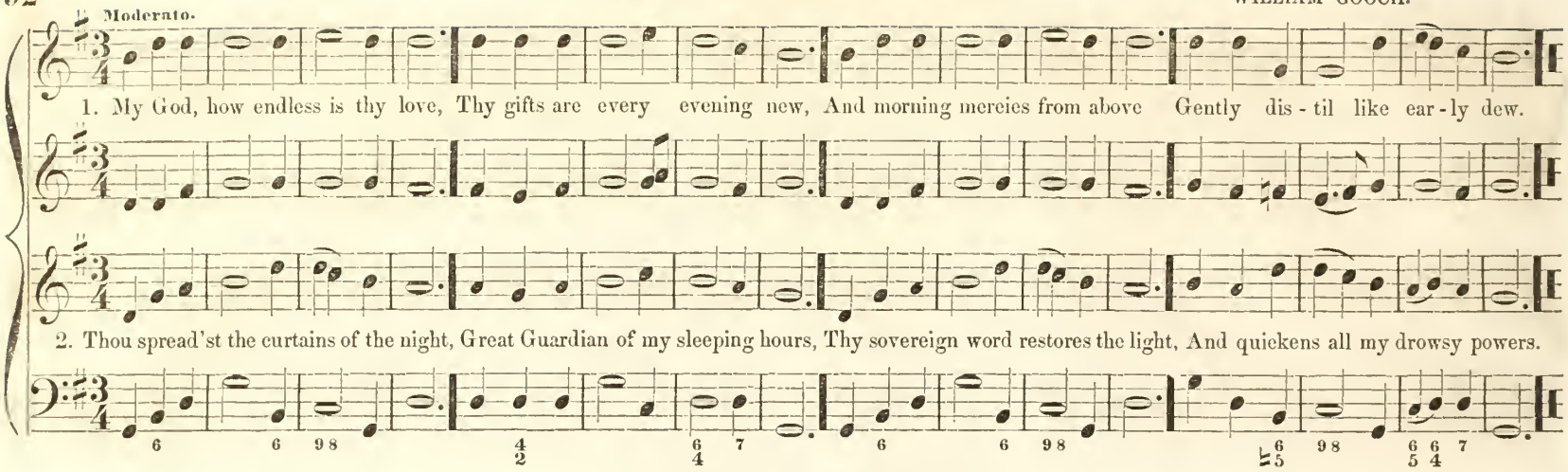
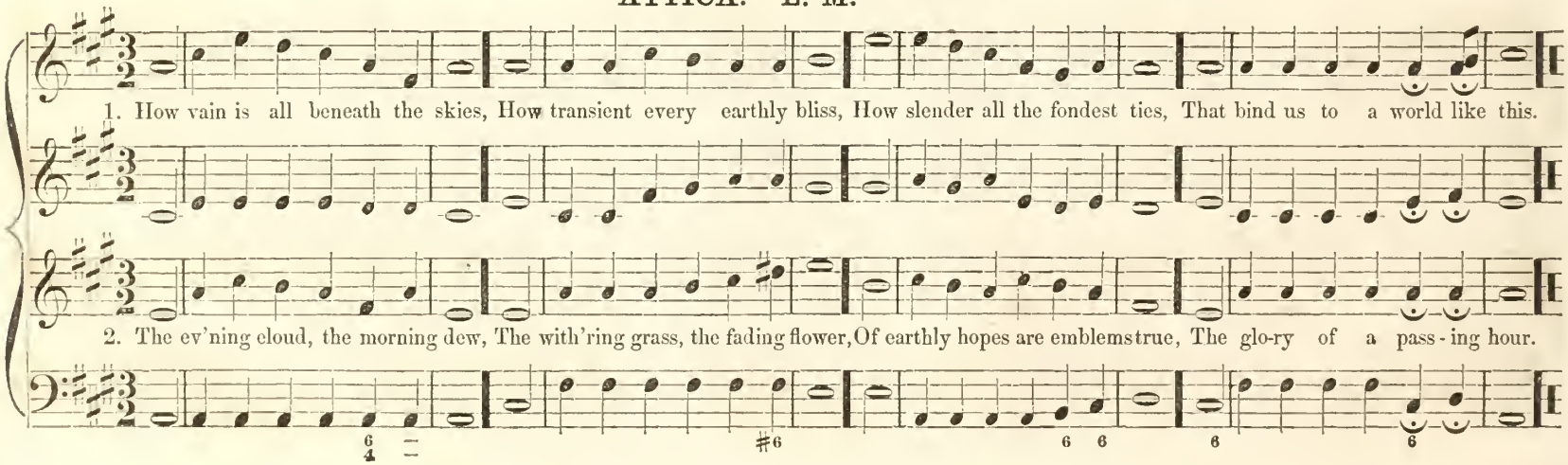
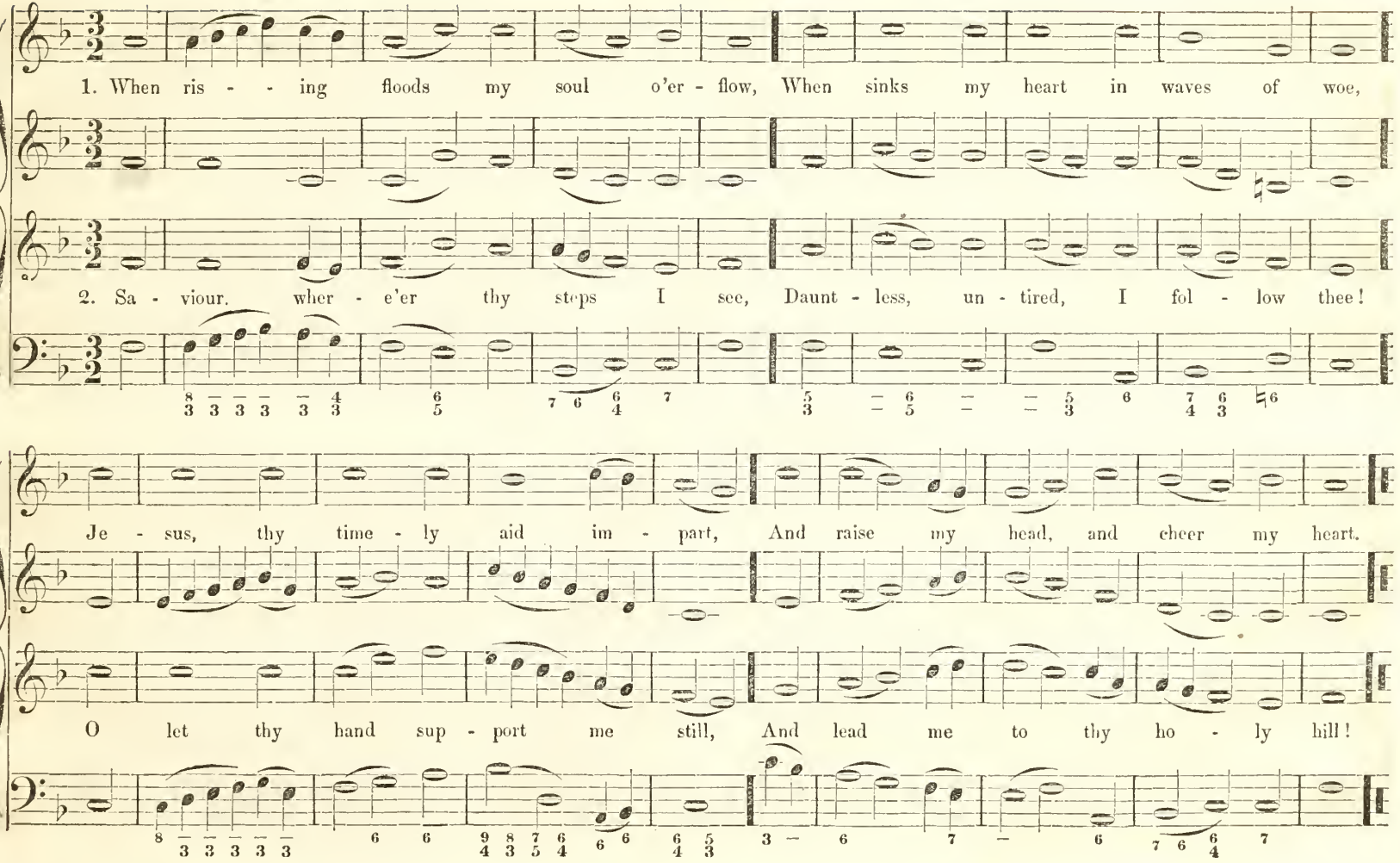


ASCENSION. L. M.

AMAGH. L. M.

WILLIAM GOOCH.

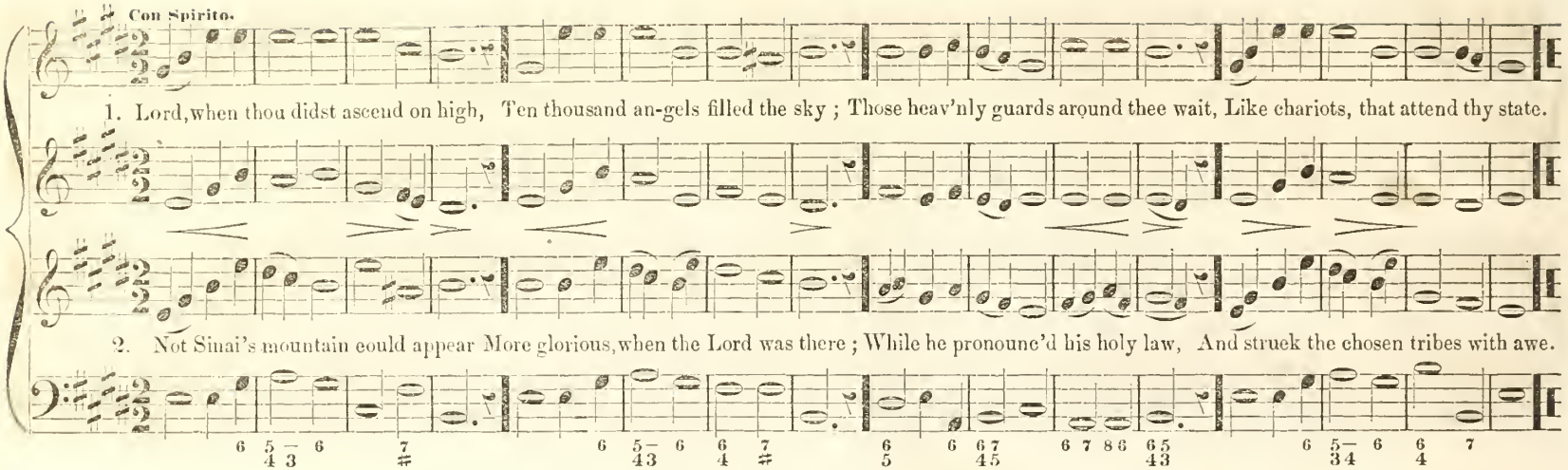


ATTICA. L. M.

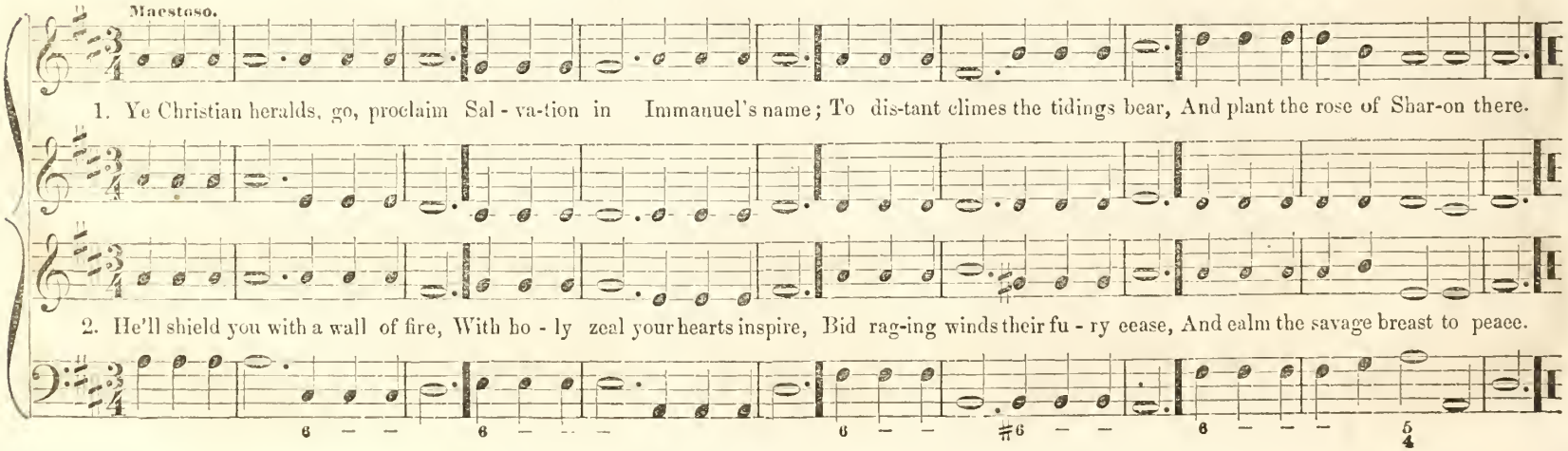


1. When ris - - ing floods my soul o'er - flow, When sinks my heart in waves of woe,
2. Sa - viour, wher - e'er thy steps I see, Daunt - less, un - tired, I fol - low thee!
Je - sus, thy time - ly aid im - part, And raise my head, and cheer my heart.
O let thy hand sup - port me still, And lead me to thy ho - ly hill!

MAZZINGHI. L. M.

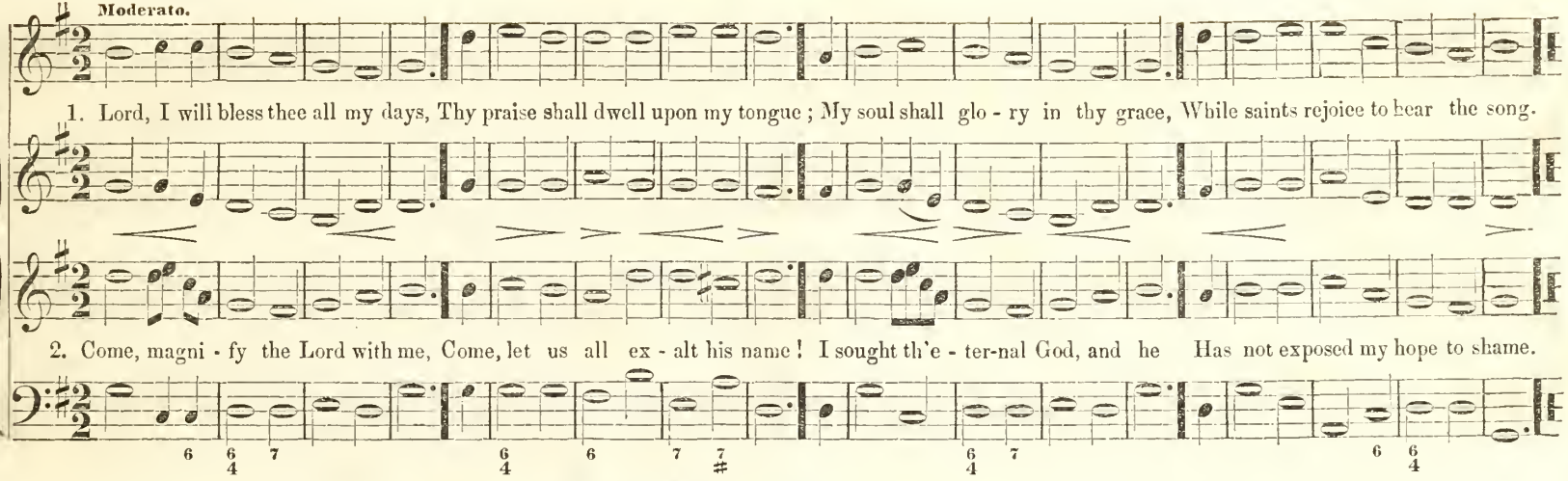


MENDELSSOHN. L. M.

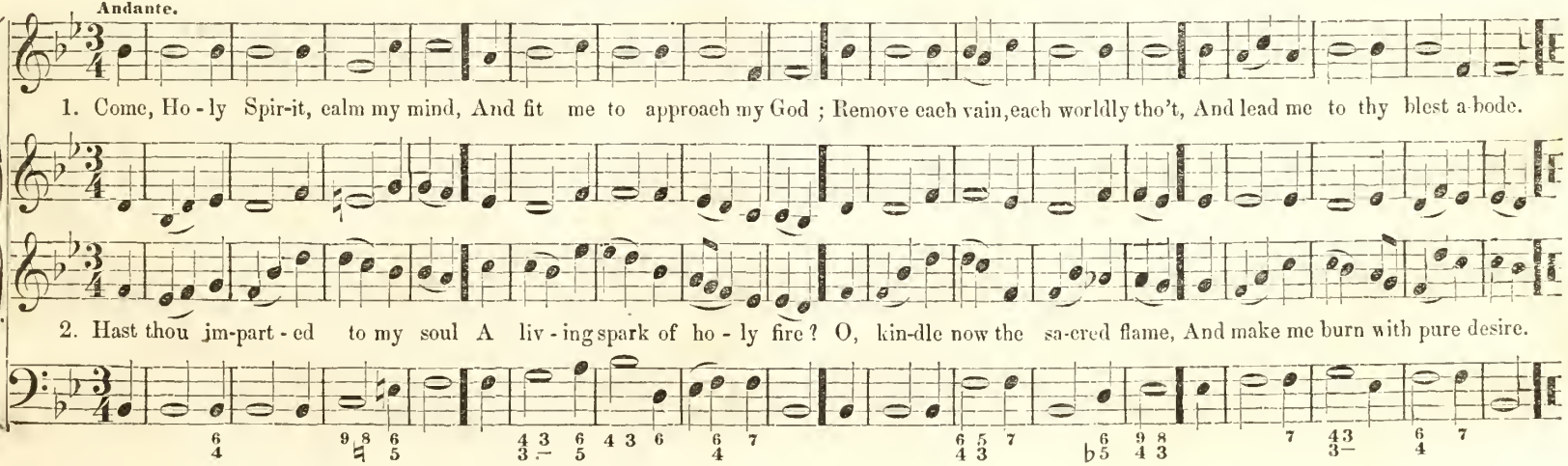


SPRINGTON. L. M.

MOZART.



SYMPATHY. L. M.

. MARSHALL.

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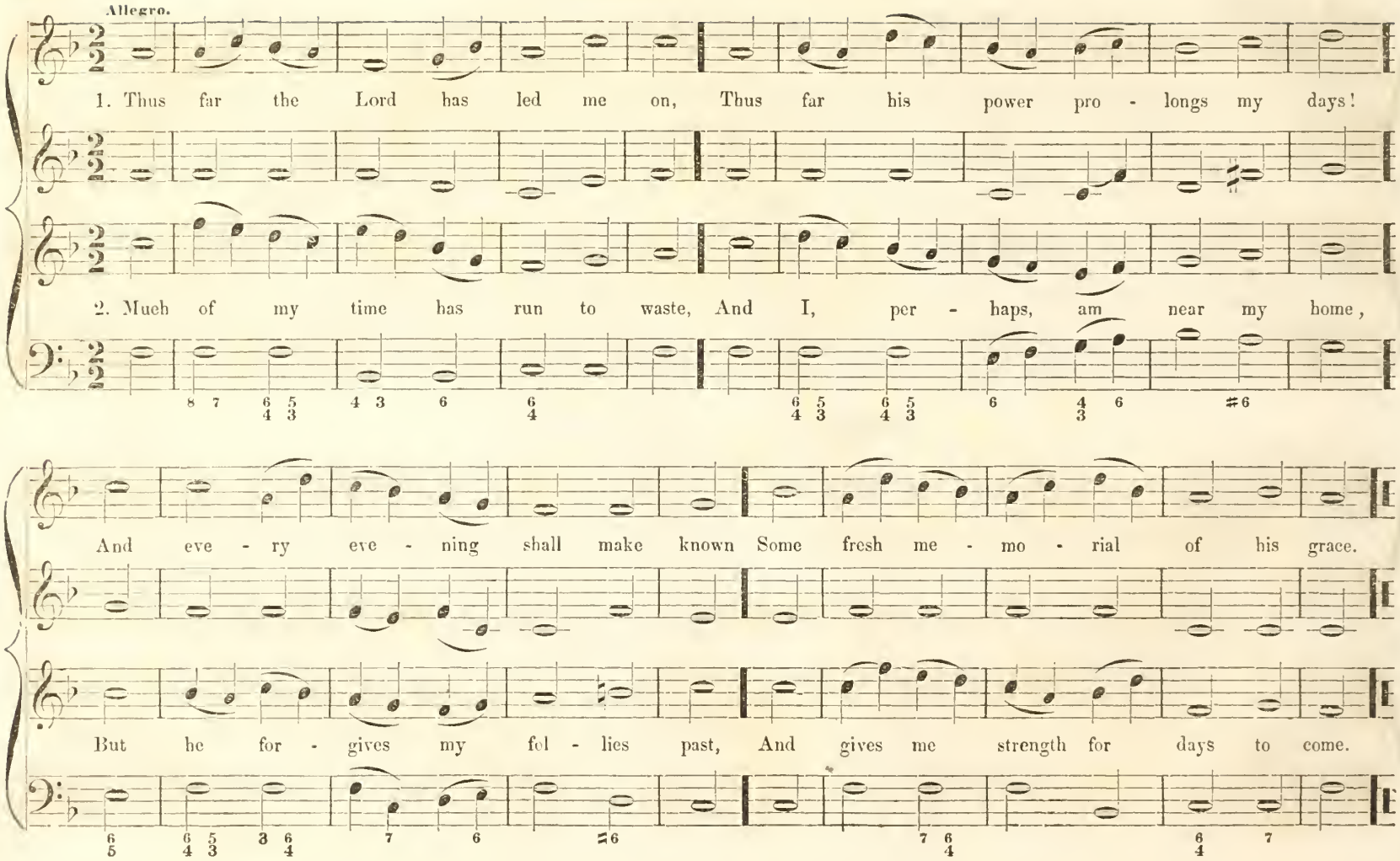
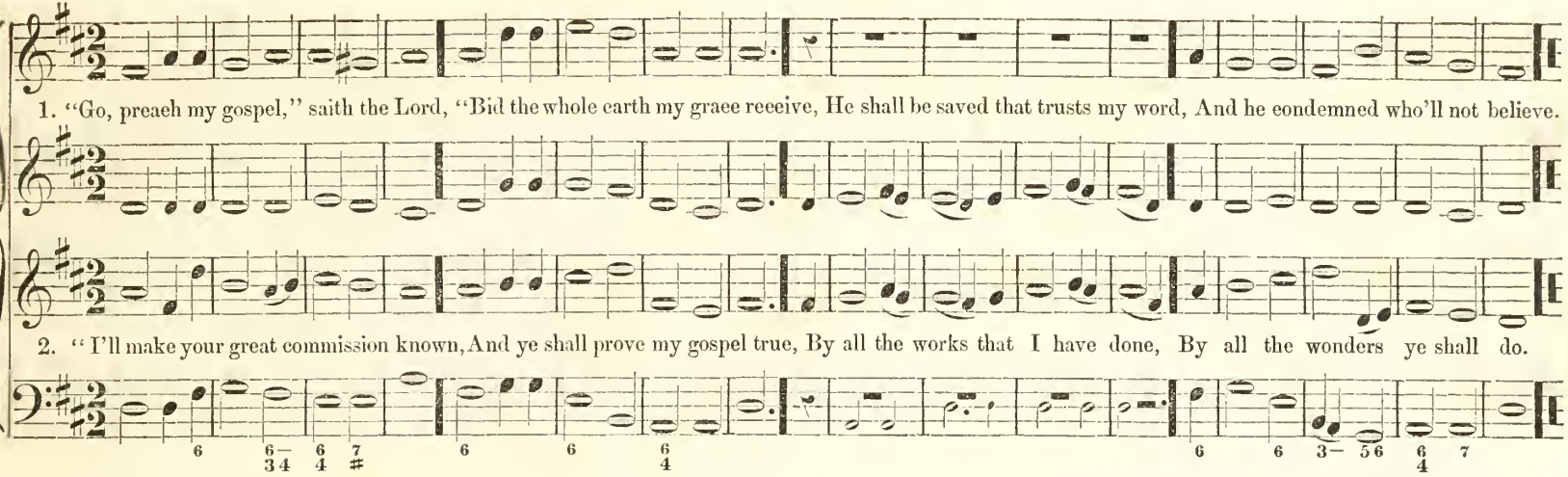
L. MARS.

ATHOL. L. M.



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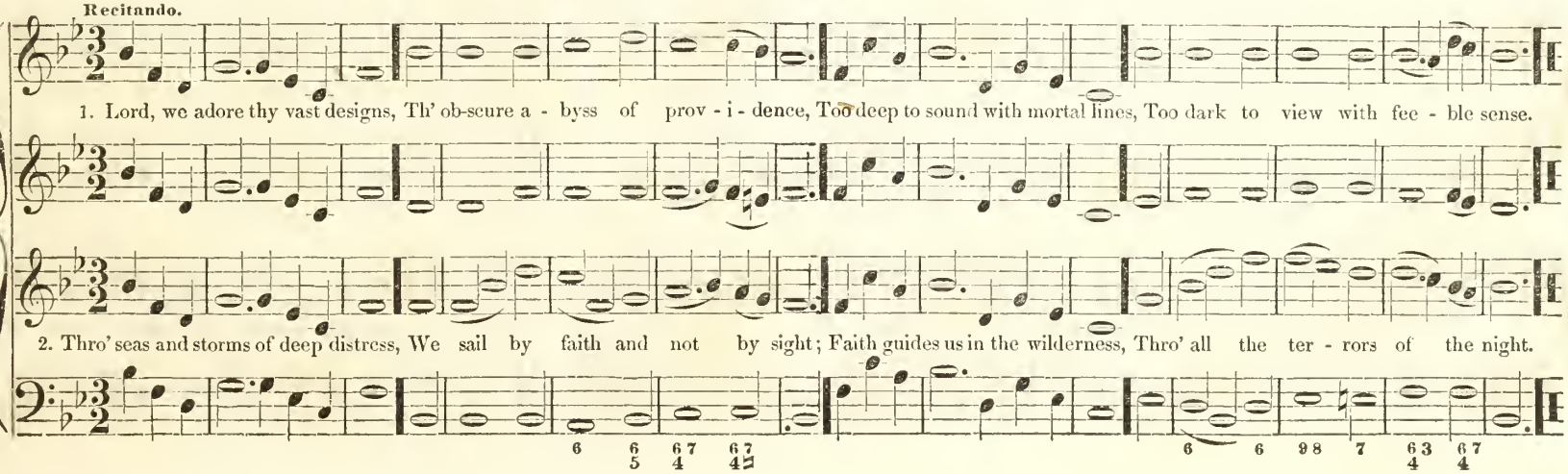
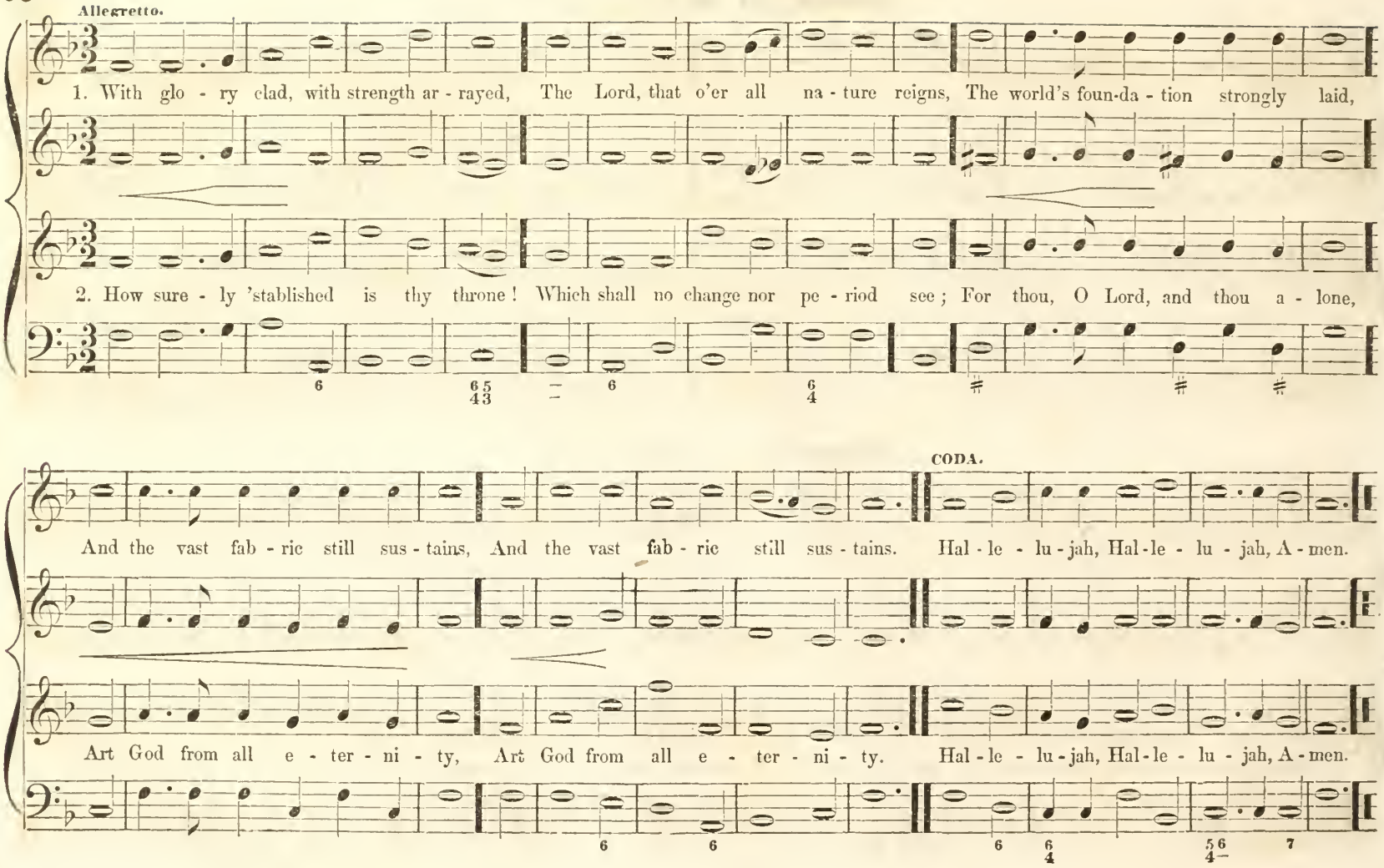

NYE. L. M. 5 lines.

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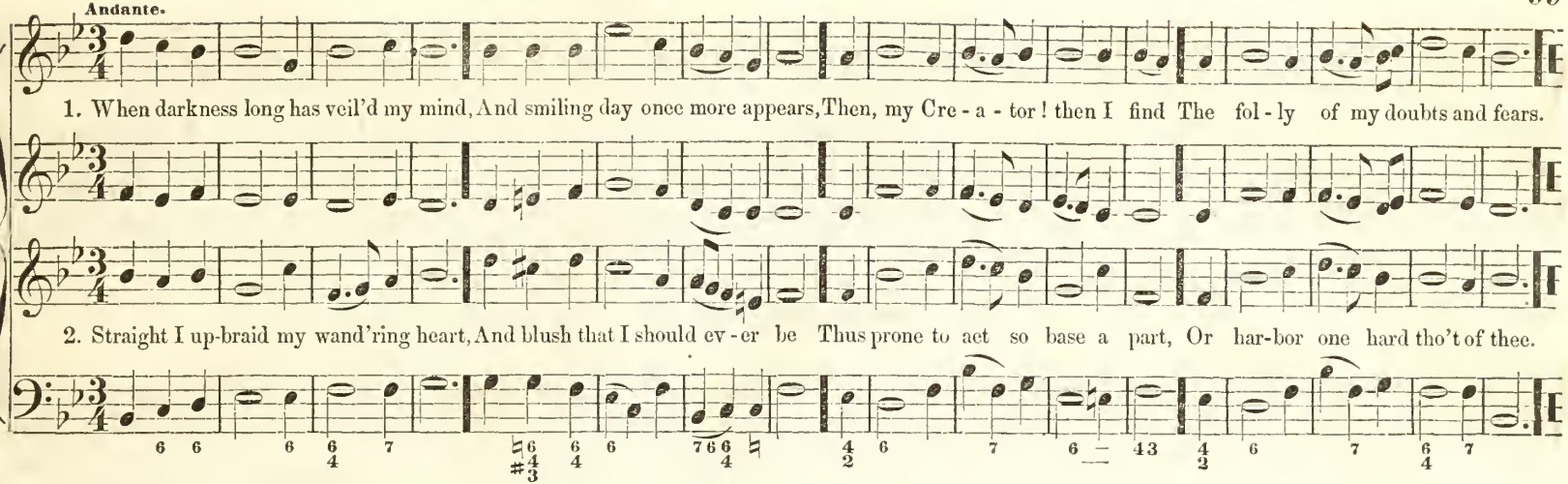

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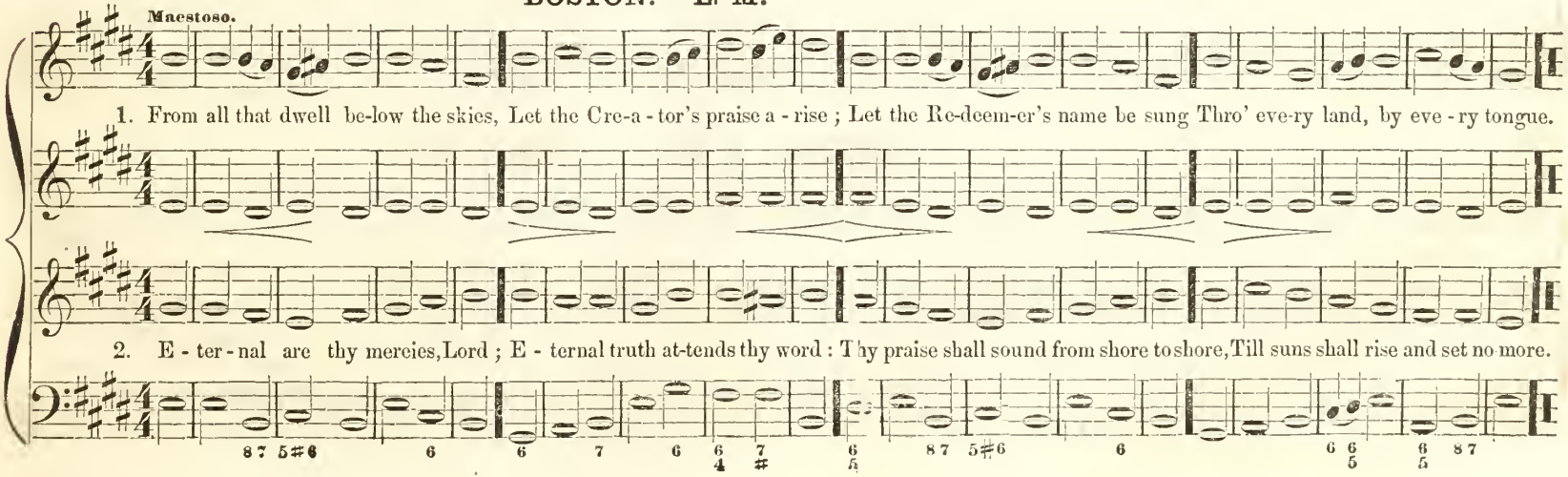
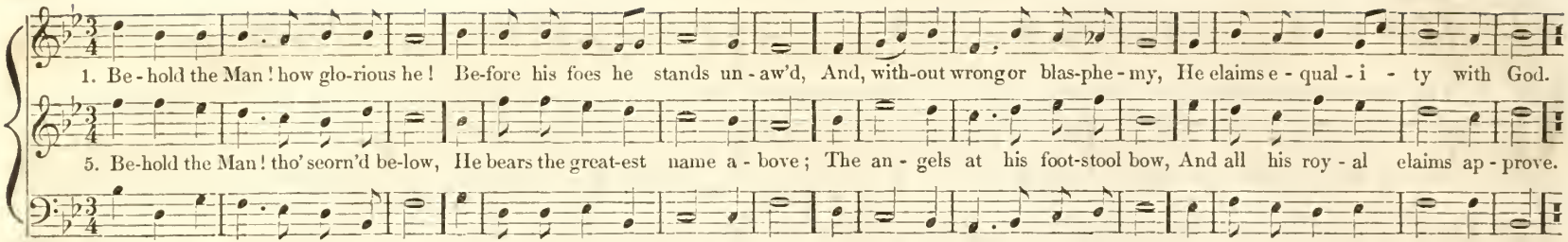
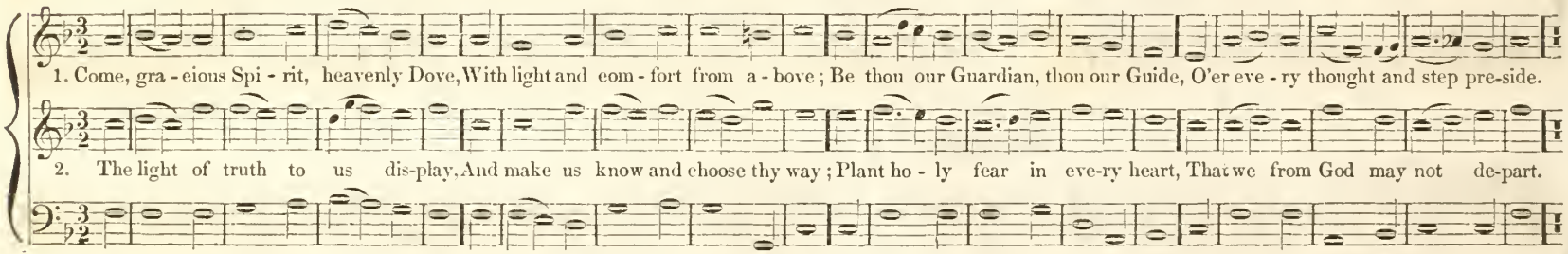


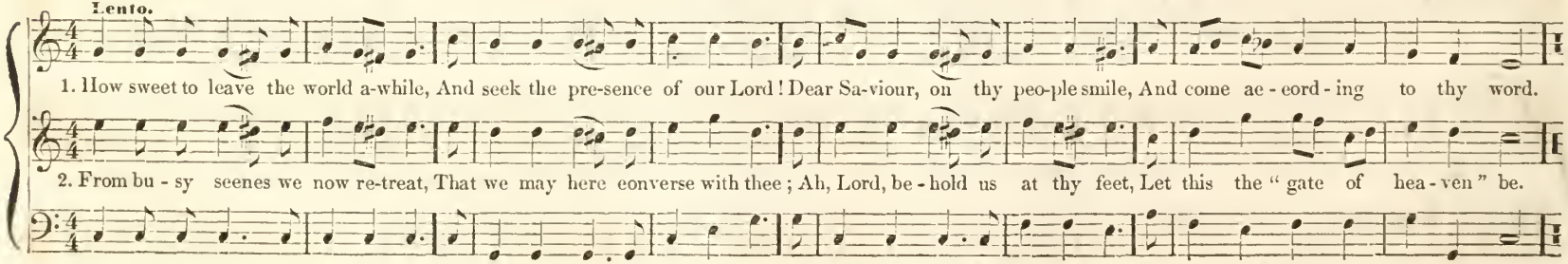
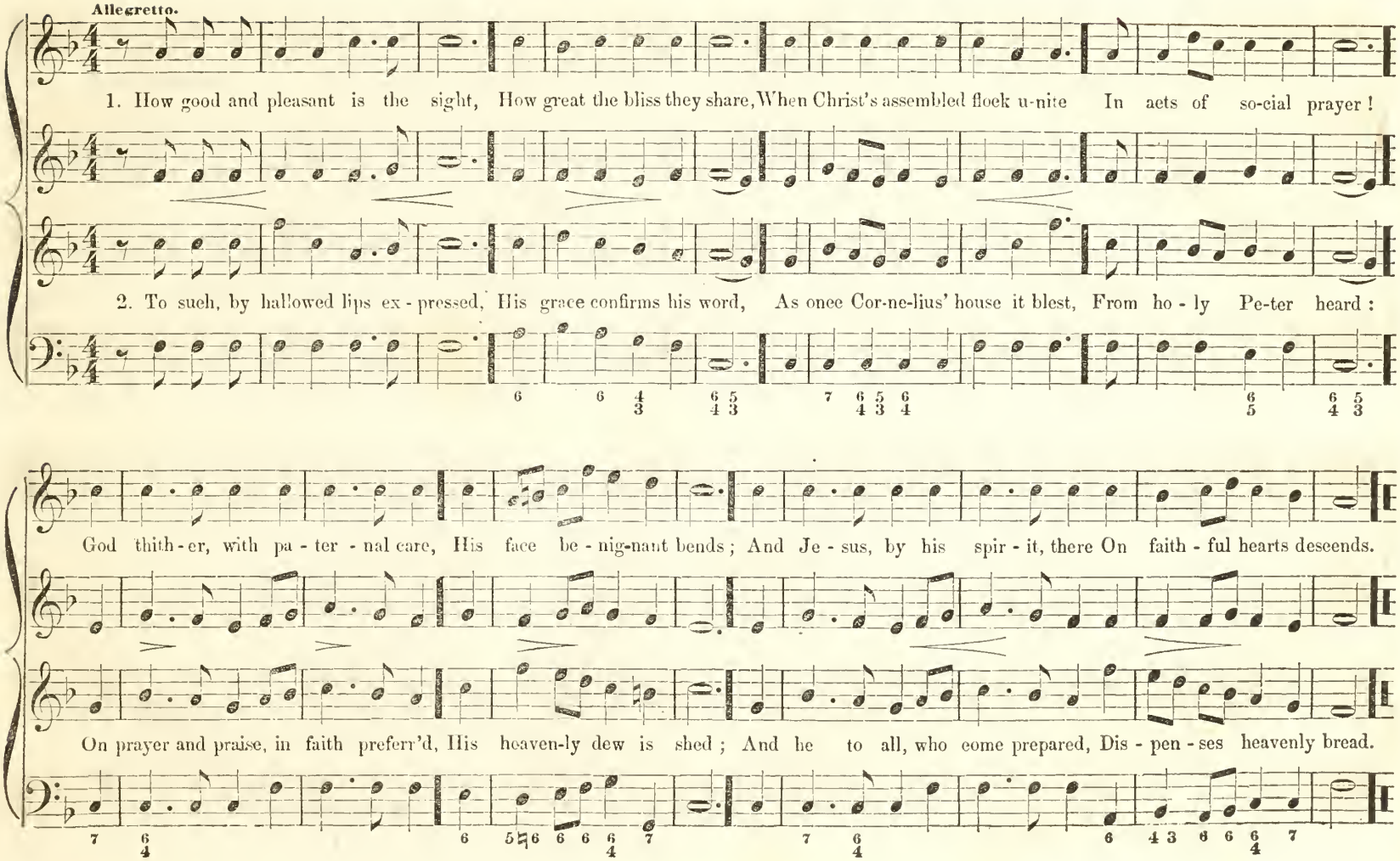
ASTORIA. L. M. For Men's Voices.



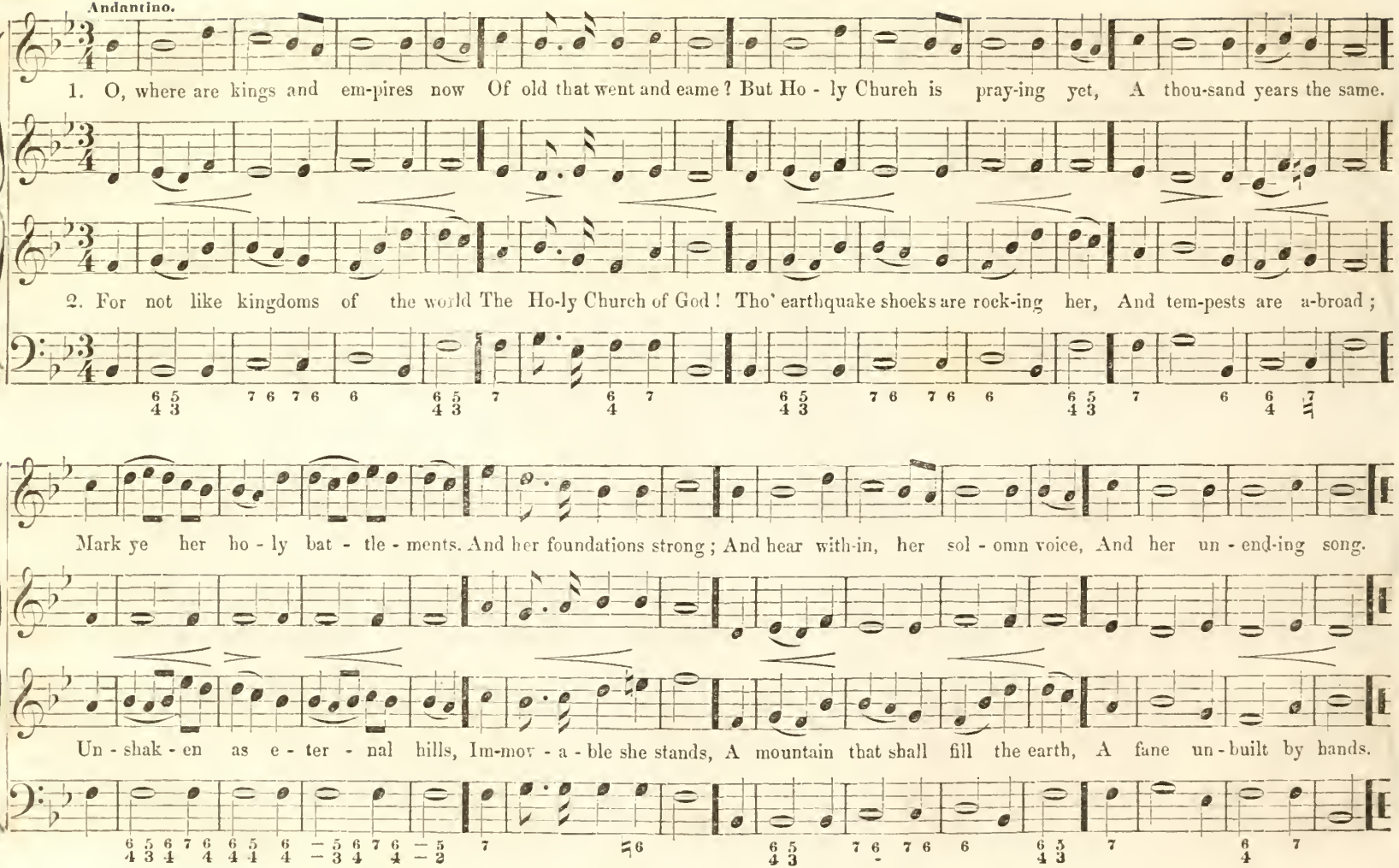
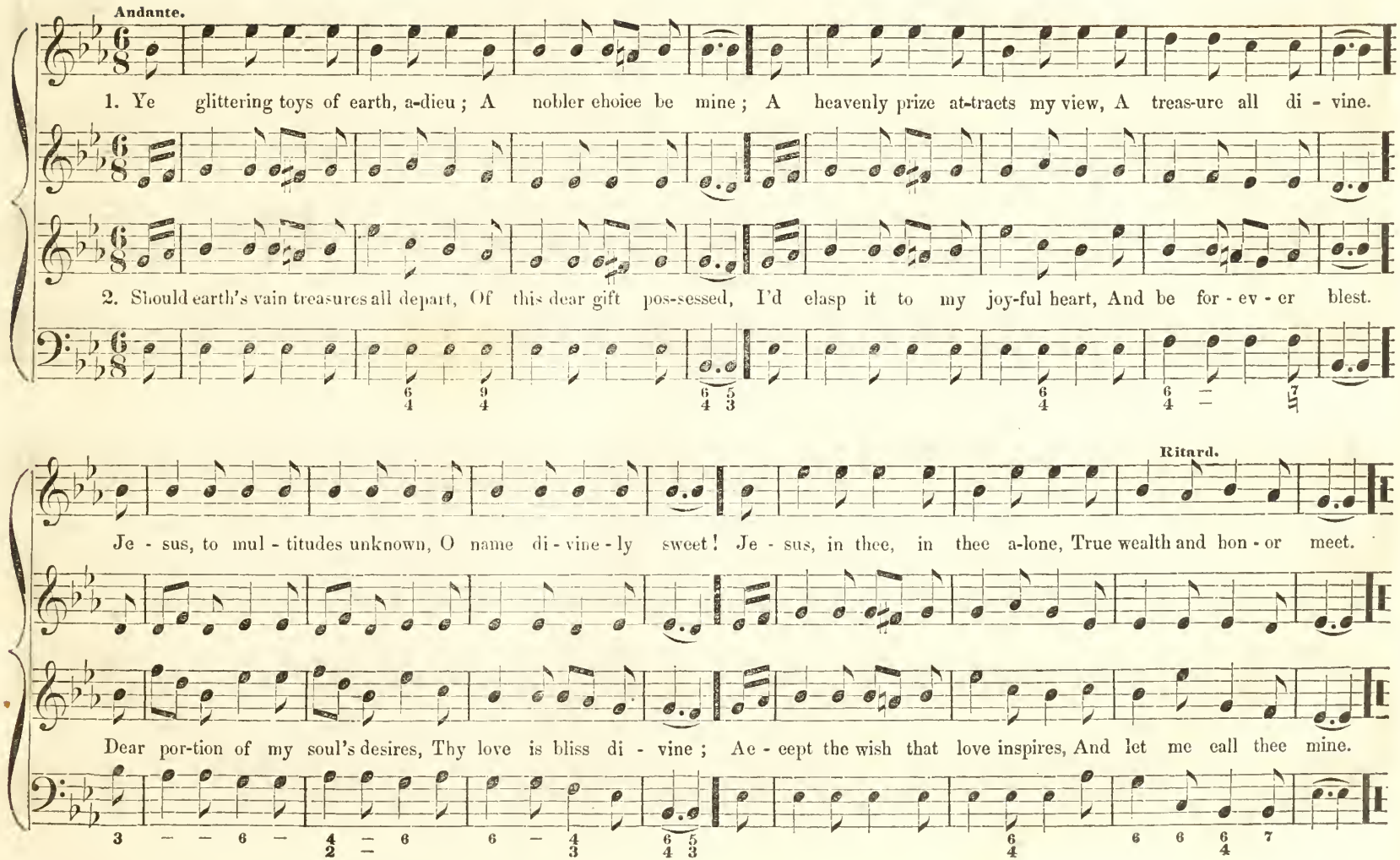
ASYLUM. L. M. For Men's Voices.

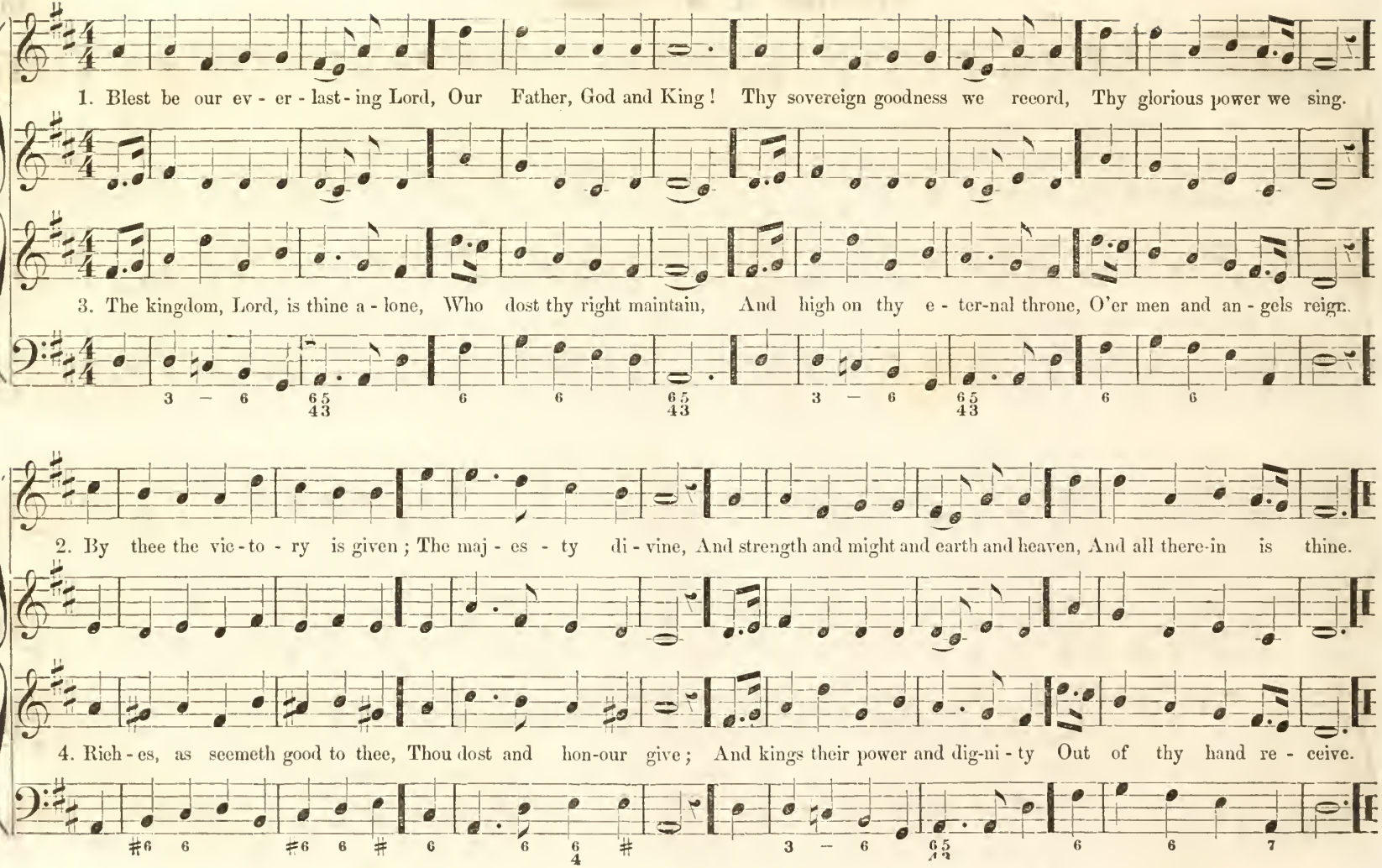
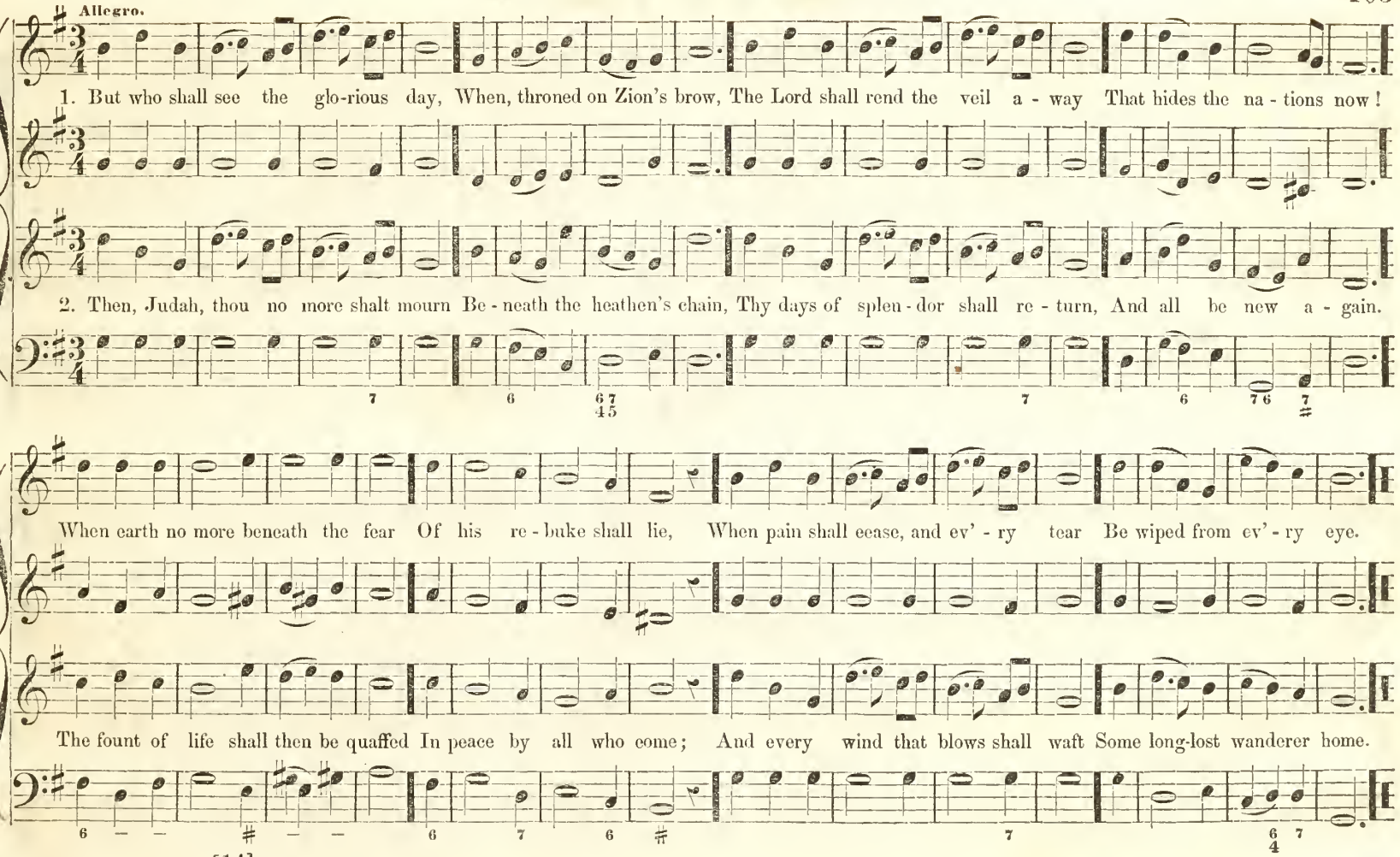


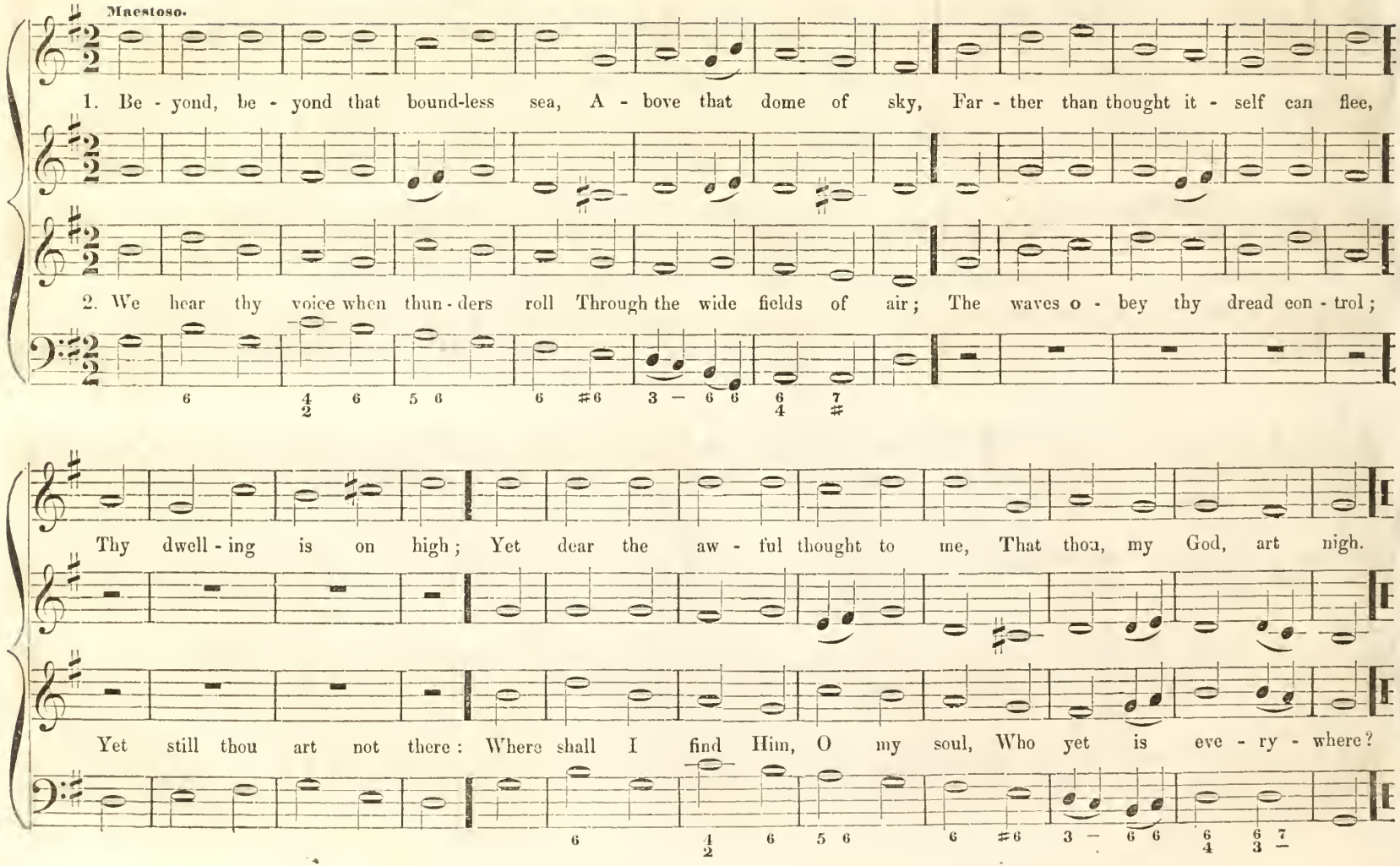
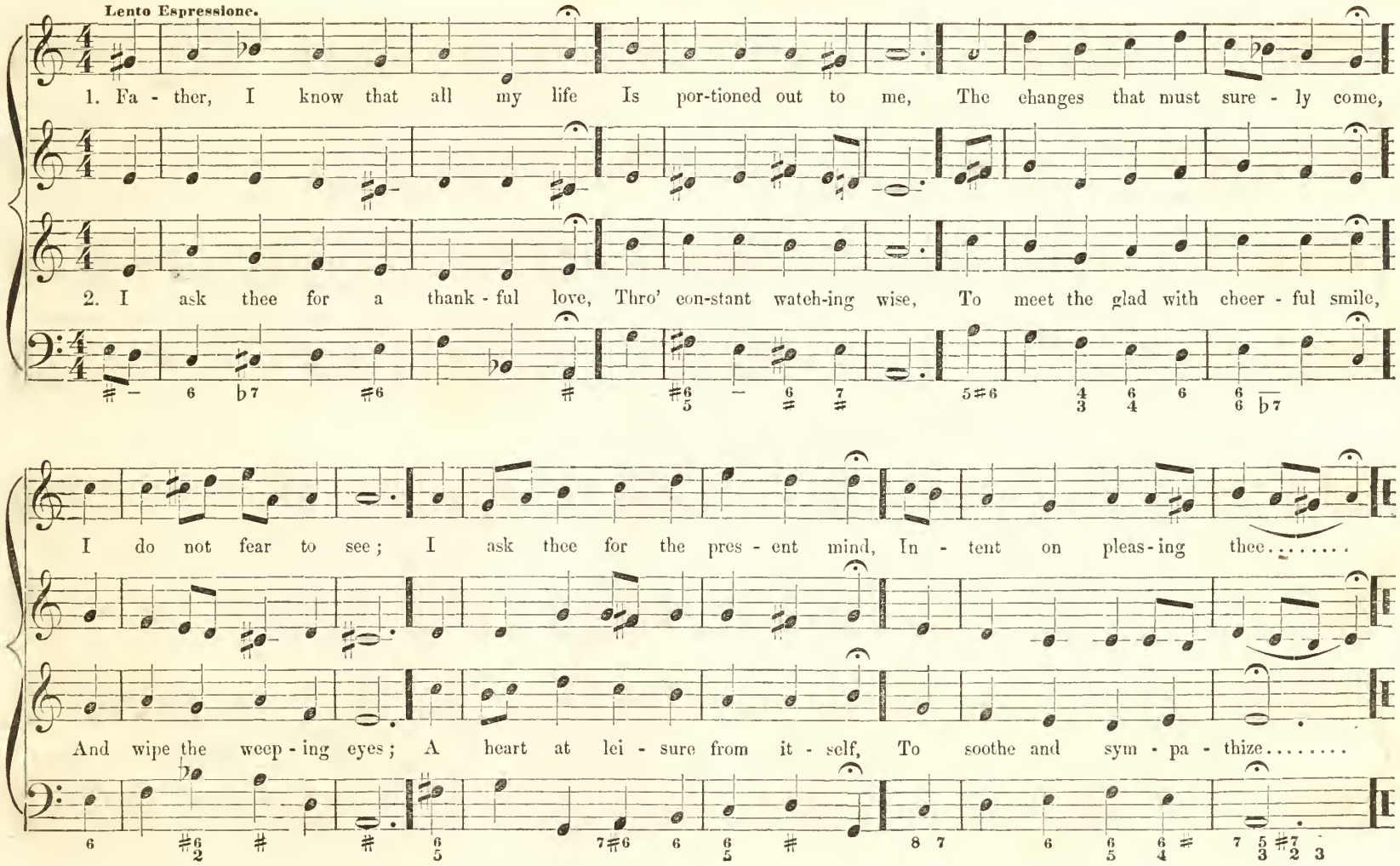
ATHENS. L. M. For Men's Voices.



Allegretto.
1. How good and pleasant is the sight, How great the bliss they share, When Christ's assembled flock u-nite In acts of so-cial prayer!
2. To such, by hallowed lips ex-pressed, His grace confirms his word, As once Cor-ne-lius' house it blest, From ho-ly Pe-ter heard:
God thith-er, with pa-ter-nal care, His face be-nig-nant bends; And Je-sus, by his spir-it, there On faith-ful hearts descends.
On prayer and praise, in faith preferr'd, His heaven-ly dew is shed; And he to all, who come prepared, Dis-pen-ses heavenly bread.

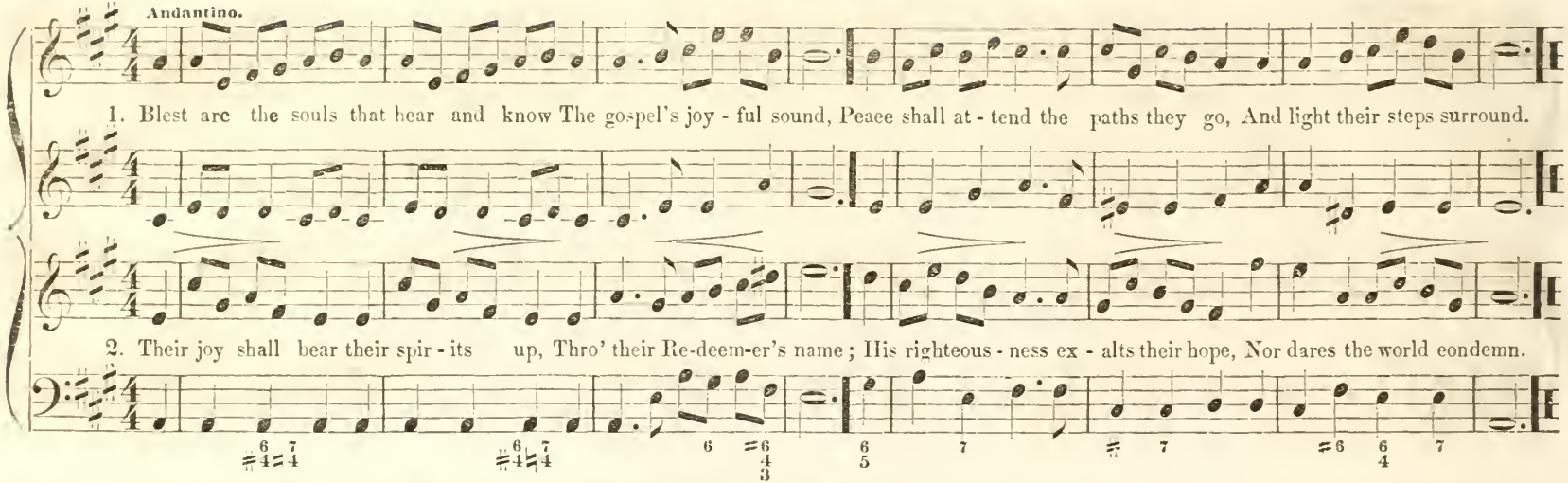
MANSFIELD. C. M. Double.

Andante.
1. Ye glittering toys of earth, a-dieu ; A nobler choice be mine ; A heavenly prize at-tracts my view, A treas-ure all di - vine.
2. Should earth's vain treasures all depart, Of this dear gift pos-sessed, I'd clasp it to my joy-ful heart, And be for - ev - er blest.
Ritard.
Je - sus, to mul - titudes unknown, O name di - vine - ly sweet! Je - sus, in thee, in thee a-lone, True wealth and hon - or meet.
Dear por-tion of my soul's desires, Thy love is bliss di - vine ; Ac - cept the wish that love inspires, And let me call thee mine.

GROVES. C. M. Double.

Allegro.
1. But who shall see the glo-rious day, When, throned on Zion's brow, The Lord shall rend the veil a - way That hides the na - tions now!
2. Then, Judah, thou no more shalt mourn Be - neath the heathen's chain, Thy days of splen - dor shall re - turn, And all be new a - gain.
When earth no more beneath the fear Of his re - buke shall lie, When pain shall cease, and ev' - ry tear Be wiped from ev' - ry eye.
The fount of life shall then be quaffed In peace by all who come; And every wind that blows shall waft Some long-lost wanderer home.

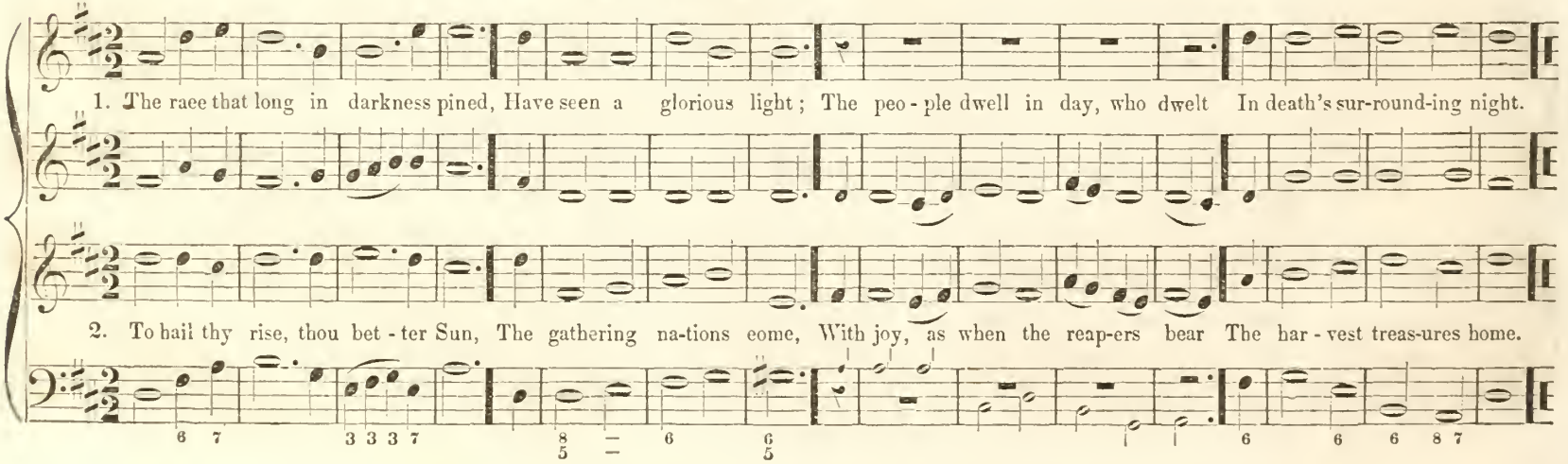
KELLER. C. M. 6 lines.

Lento Espressione.
1. Fa - ther, I know that all my life Is por-tioned out to me, The changes that must sure - ly come,
2. I ask thee for a thank - ful love, Thro' con-stant watch-ing wise, To meet the glad with cheer - ful smile,
I do not fear to see; I ask thee for the pres - ent mind, In - tent on pleas-ing thee.....
And wipe the weep - ing eyes; A heart at lei - sure from it - self, To soothe and sym - pa - thize.....

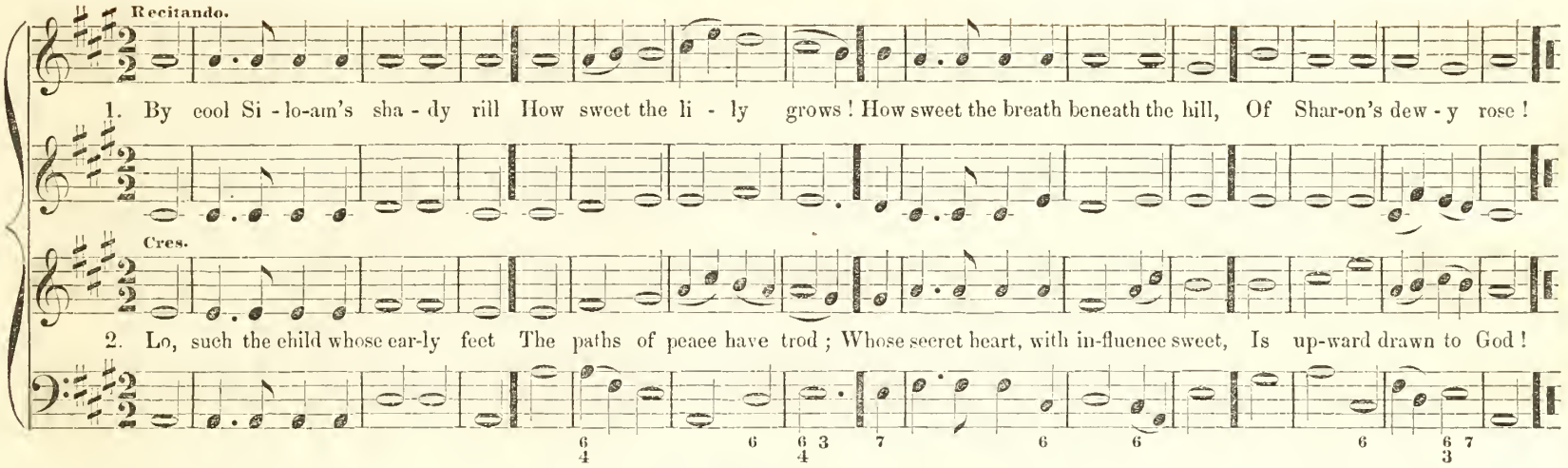
PESARO. C. M.

ROSSINI.

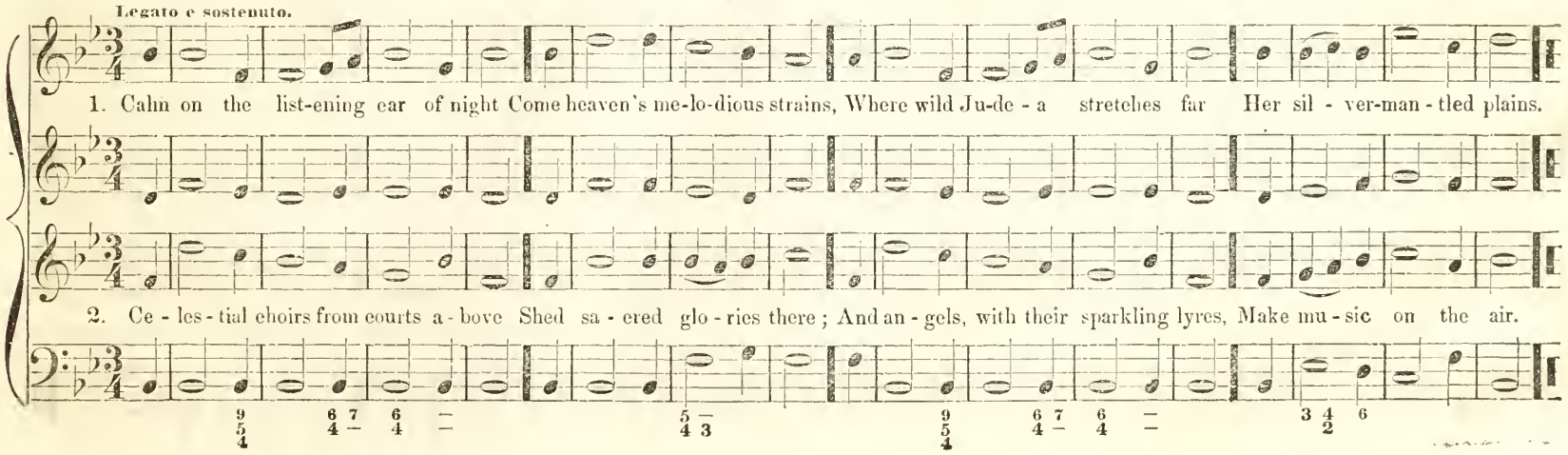


WHEATON. C. M.

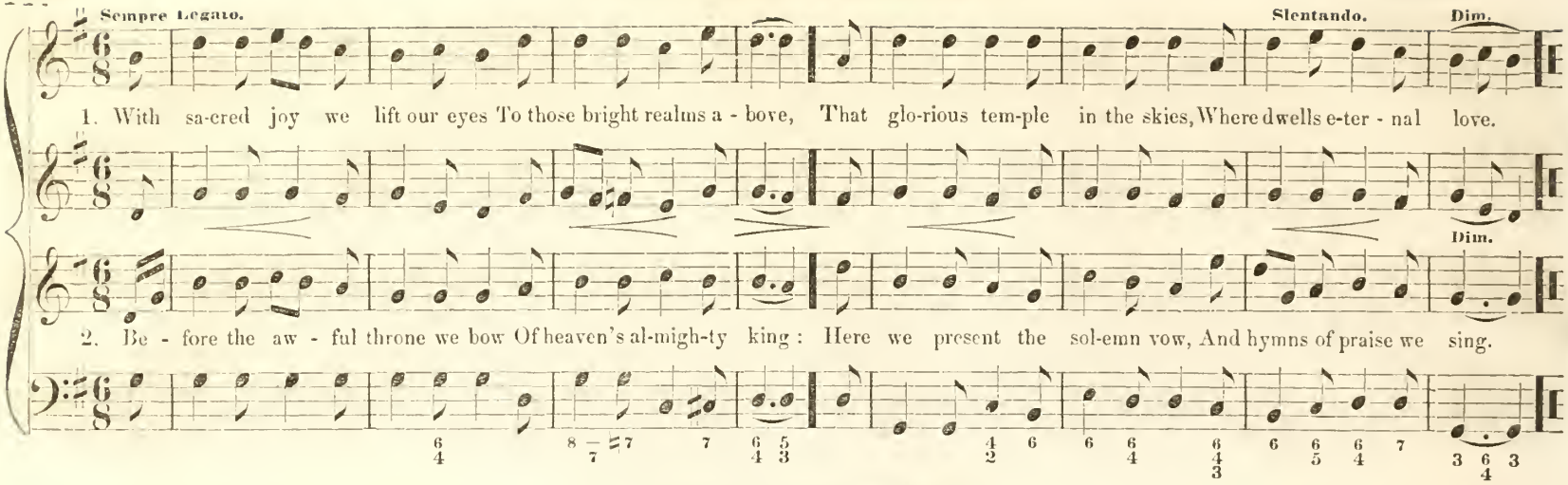


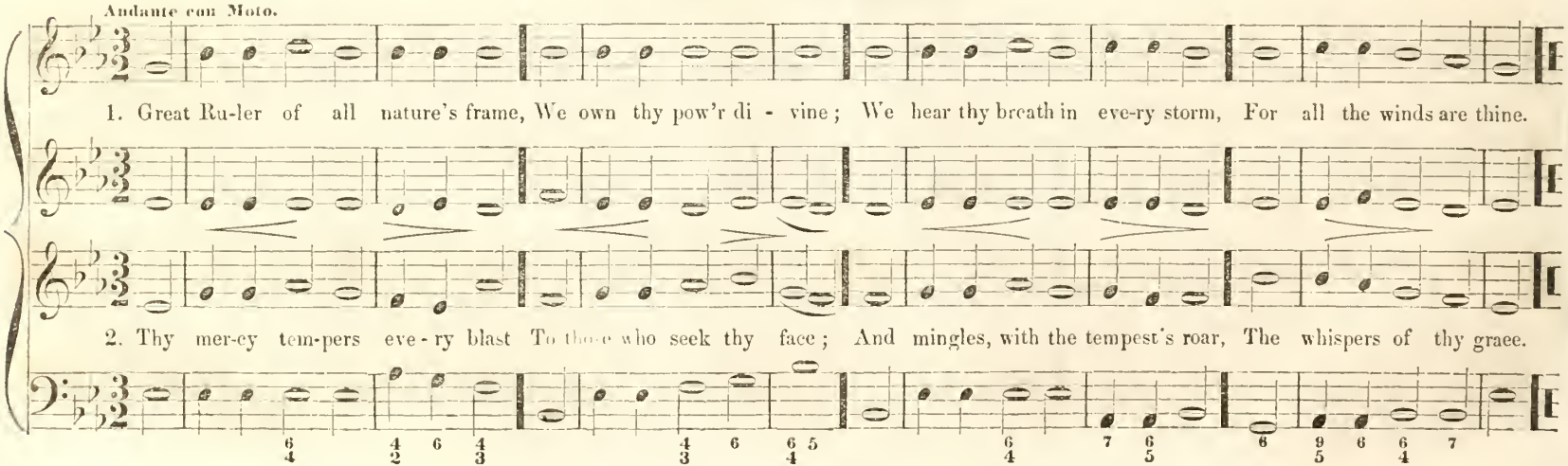
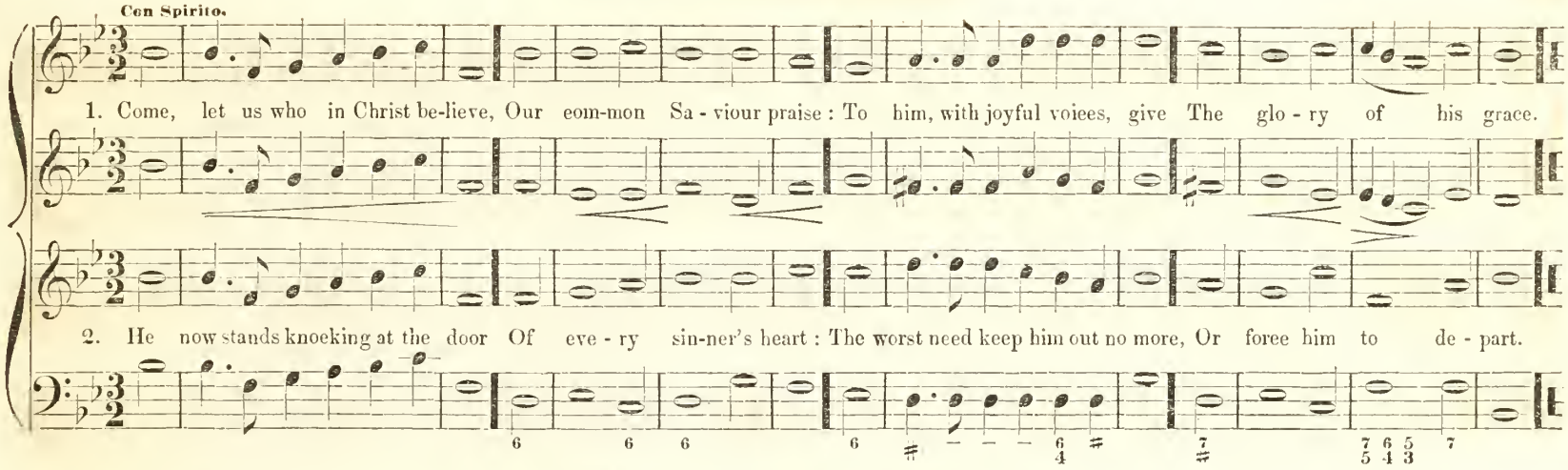

Recitando.
1. By cool Si - lo-am's sha - dy rill How sweet the li - ly grows! How sweet the breath beneath the hill, Of Shar-on's dew - y rose!
Cres.
2. Lo, such the child whose ear-ly feet The paths of peace have trod; Whose secret heart, with in-fluence sweet, Is up-ward drawn to God!

MONTEREY. C. M.

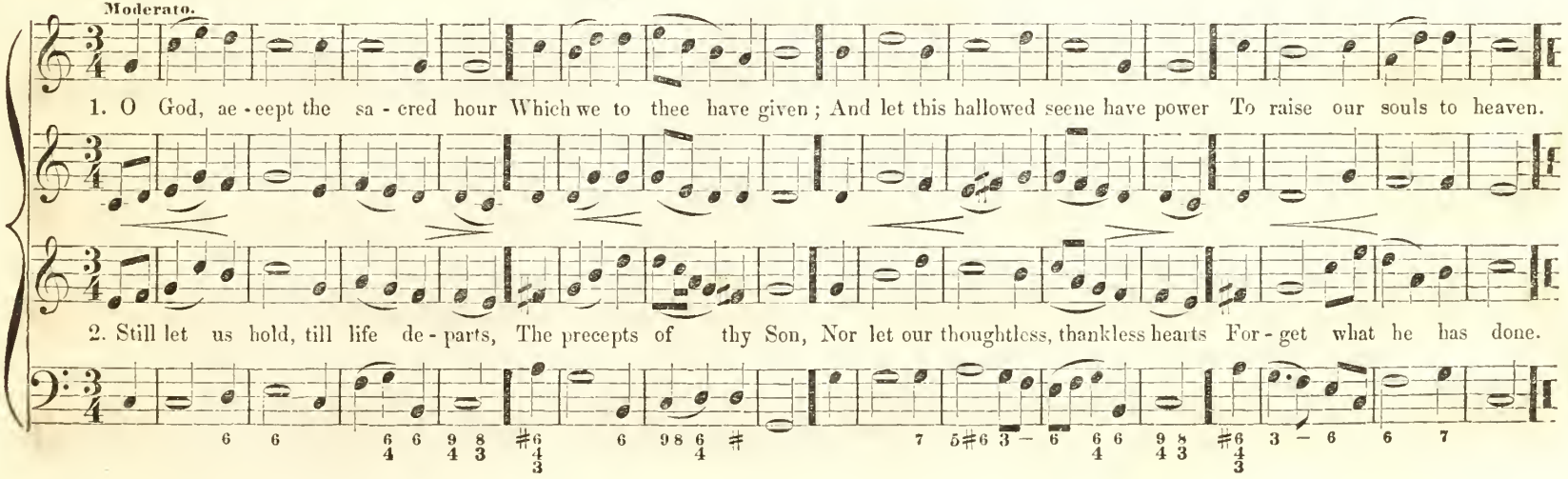

Legato e sostenuto.
1. Calm on the list-ening ear of night Come heaven's me-lo-dious strains, Where wild Ju-de - a stretches far Her sil - ver-man - tled plains.
2. Ce - les - tial choirs from courts a - bove Shed sa - cred glo - ries there; And an - gels, with their sparkling lyres, Make mu - sic on the air.

NATICK. C. M.



SOUTHFIELD. C. M.

TEMPLE. C. M.

SITES. C. M.

H. B. BOND.



CRAM. C. M

Andante.

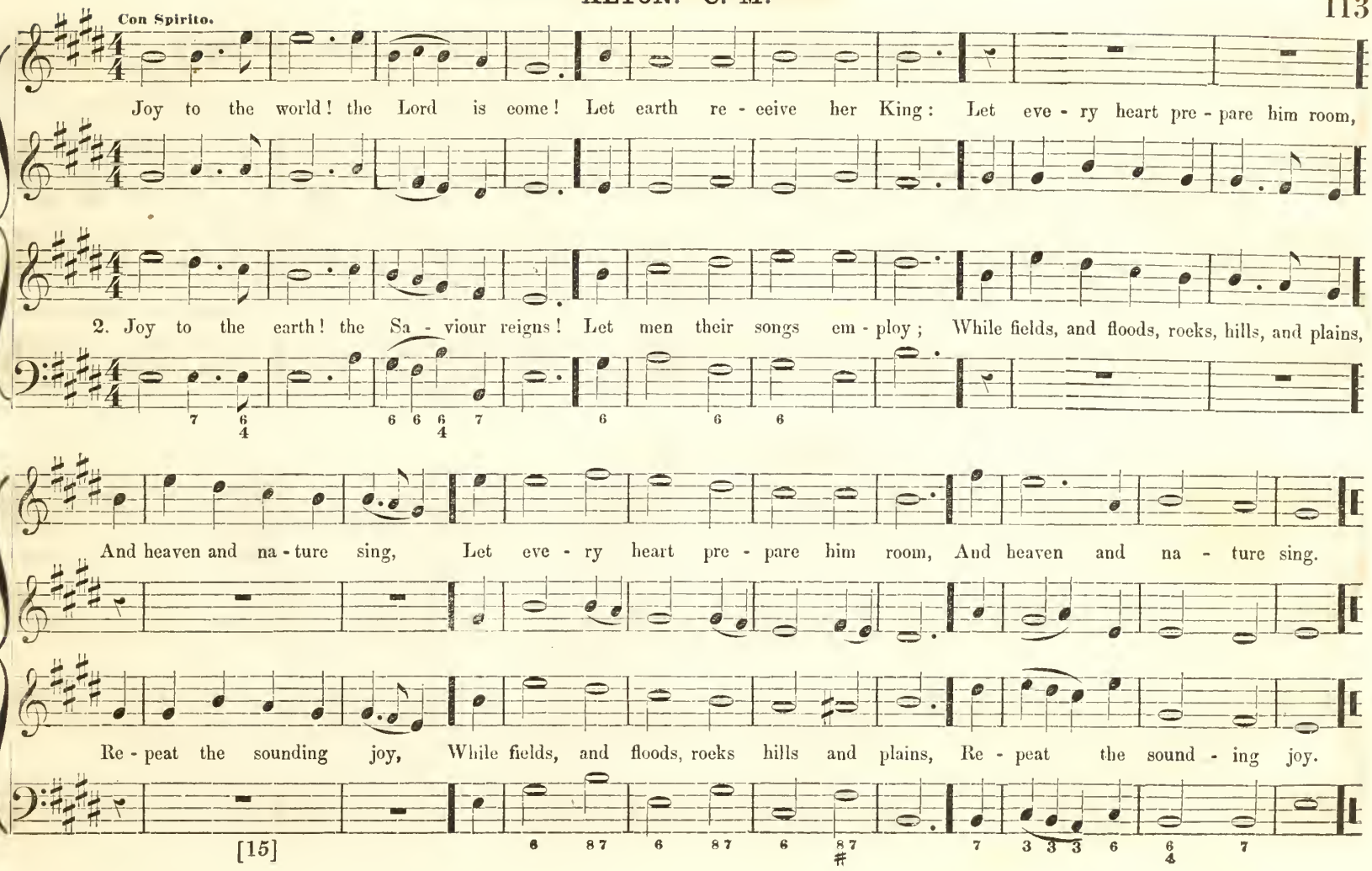
1. Bright was the guid-ing star that led, With mild, be-nig-nant ray, The Gentiles to the low - ly bed Where our Re-deem-er lay.

2. But, lo! a brighter, elear-er light Now points to his a - bode; It shines thro' sin and sorrow's night, To guide us to the Lord.

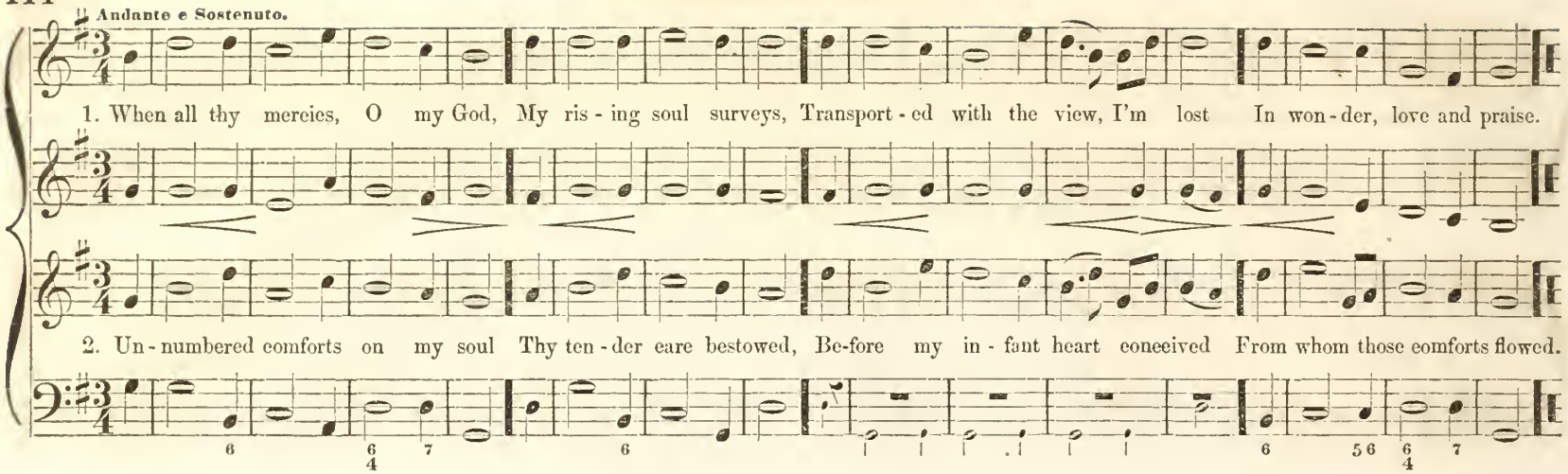
HINTON. C. M.

S. B. BALL.

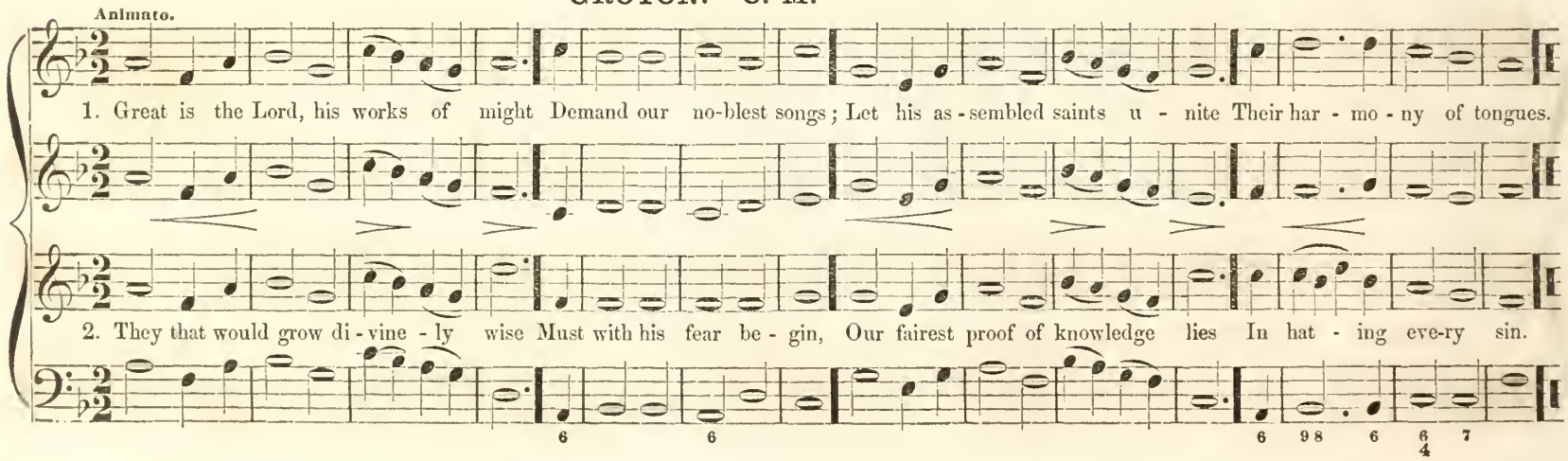
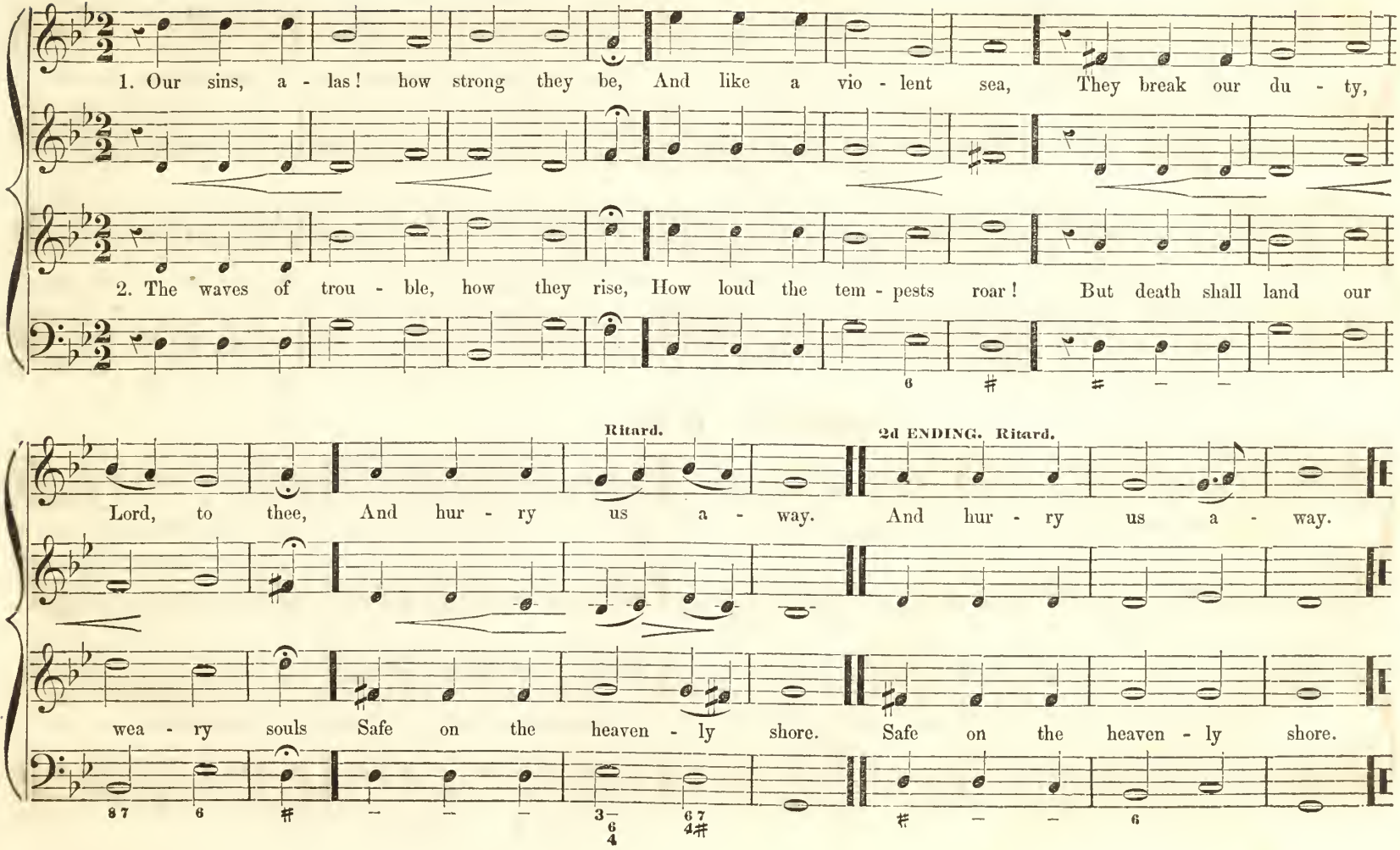
1. I'm not ashamed to own my Lord, Or to de - fend his eause, Maintain the hon - or of his word, The glo - ry of his cross.

2. Je - sus, my God, I know his name; His name is all I trust; Nor will he put my soul to shame, Nor let my hope be lost.

Con Spirito.
Joy to the world! the Lord is come! Let earth re - ceive her King: Let eve - ry heart pre - pare him room,
2. Joy to the earth! the Sa - viour reigns! Let men their songs em - ploy; While fields, and floods, rocks, hills, and plains,
And heaven and na - ture sing, Let eve - ry heart pre - pare him room, And heaven and na - ture sing.
Re - peat the sounding joy, While fields, and floods, rocks hills and plains, Re - peat the sound - ing joy.

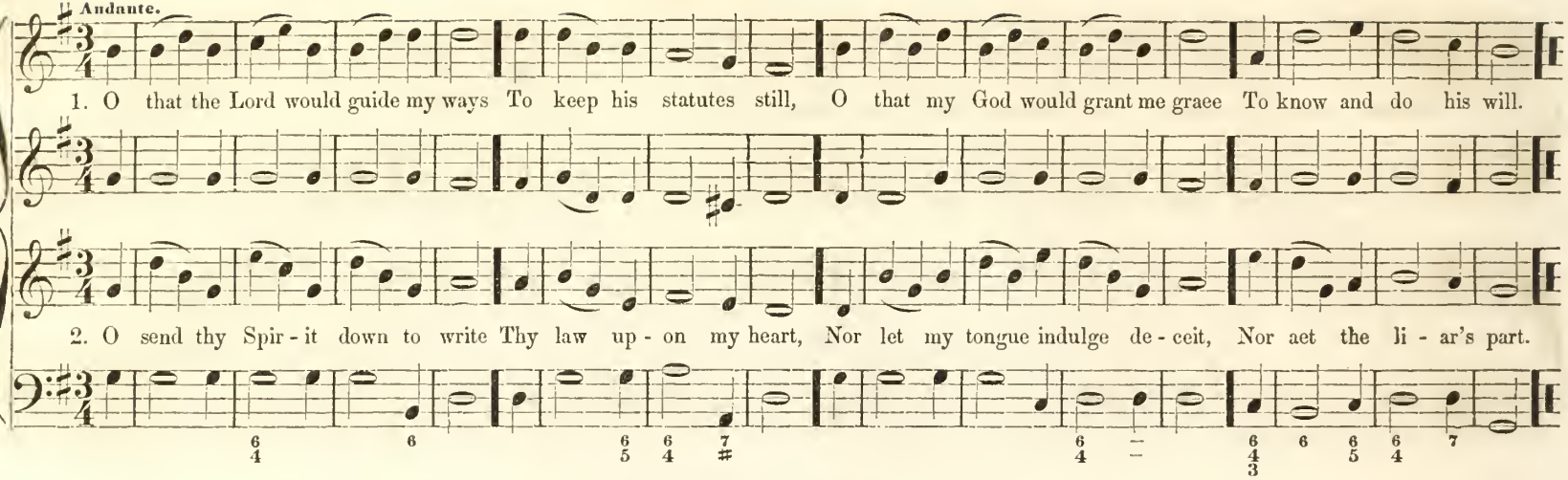
GARLAND. C. M.

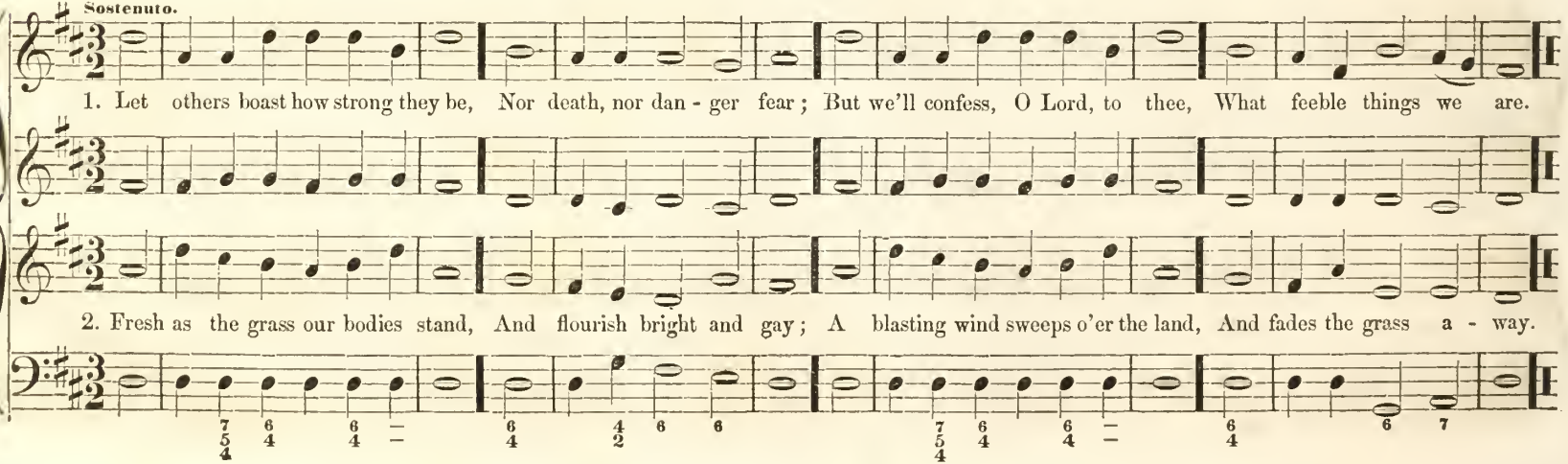


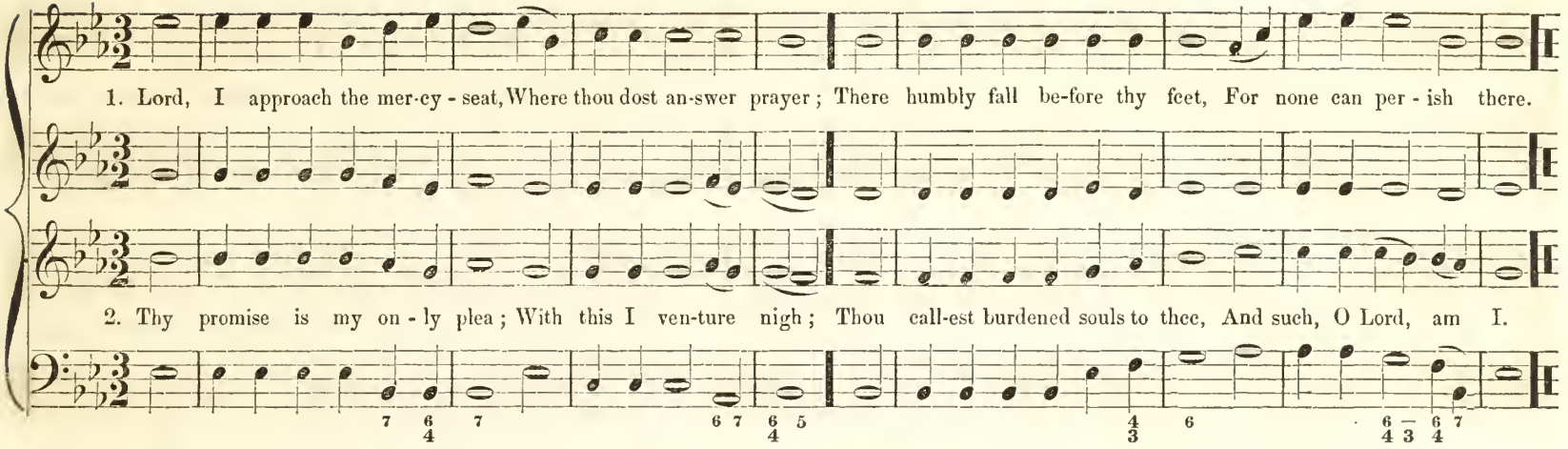
GROTON. C. M.



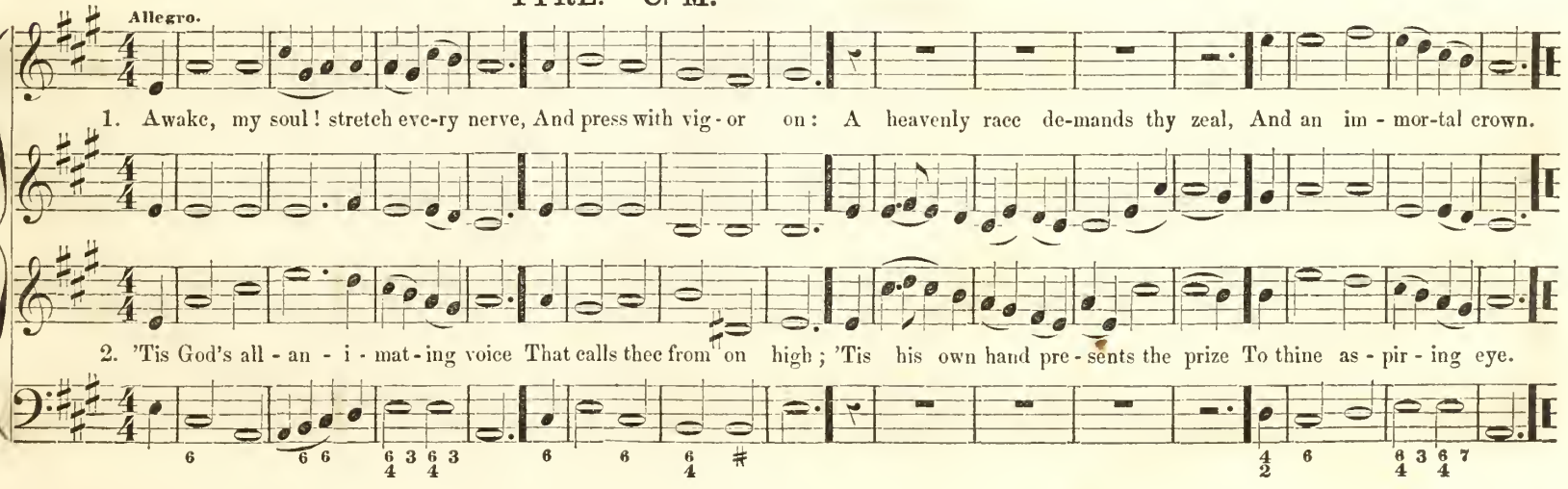
1. Our sins, a - las! how strong they be, And like a vio - lent sea, They break our du - ty,
2. The waves of trou - ble, how they rise, How loud the tem - pests roar! But death shall land our
Ritard.
2d ENDING. Ritard.
Lord, to thee, And hur - ry us a - way. And hur - ry us a - way.
wea - ry souls Safe on the heaven - ly shore. Safe on the heaven - ly shore.

GREENFIELD. C. M.

CORINTH. C. M.

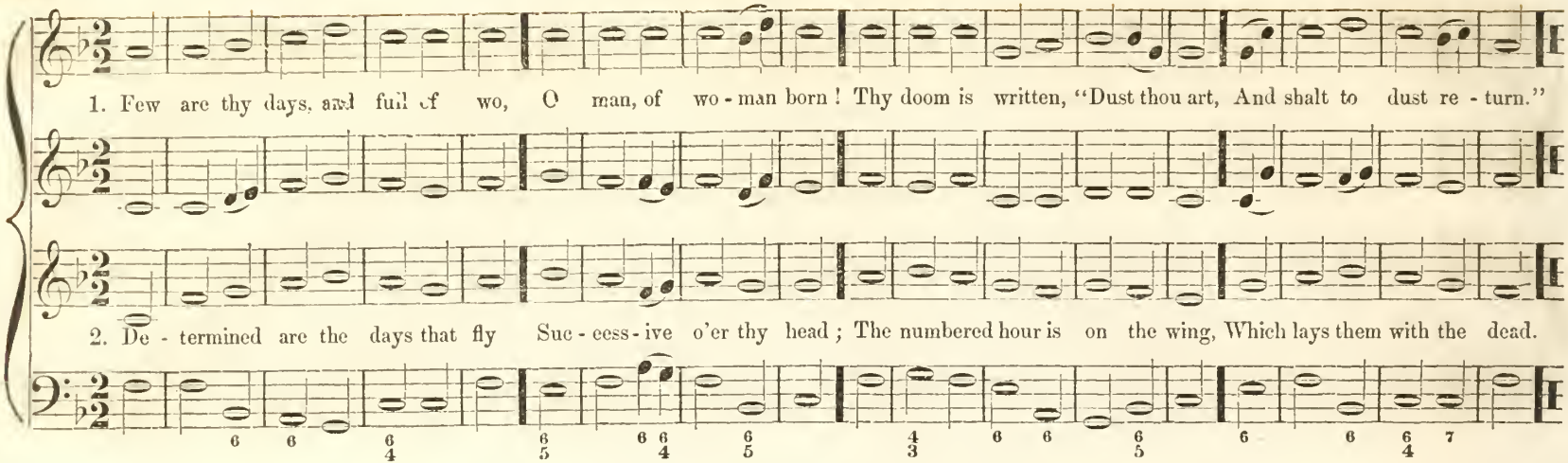



1. Lord, I approach the mer-cy - seat, Where thou dost an-swer prayer; There humbly fall be-fore thy feet, For none can per - ish there.
2. Thy promise is my on - ly plea; With this I ven-ture nigh; Thou call-est burdened souls to thee, And such, O Lord, am I.

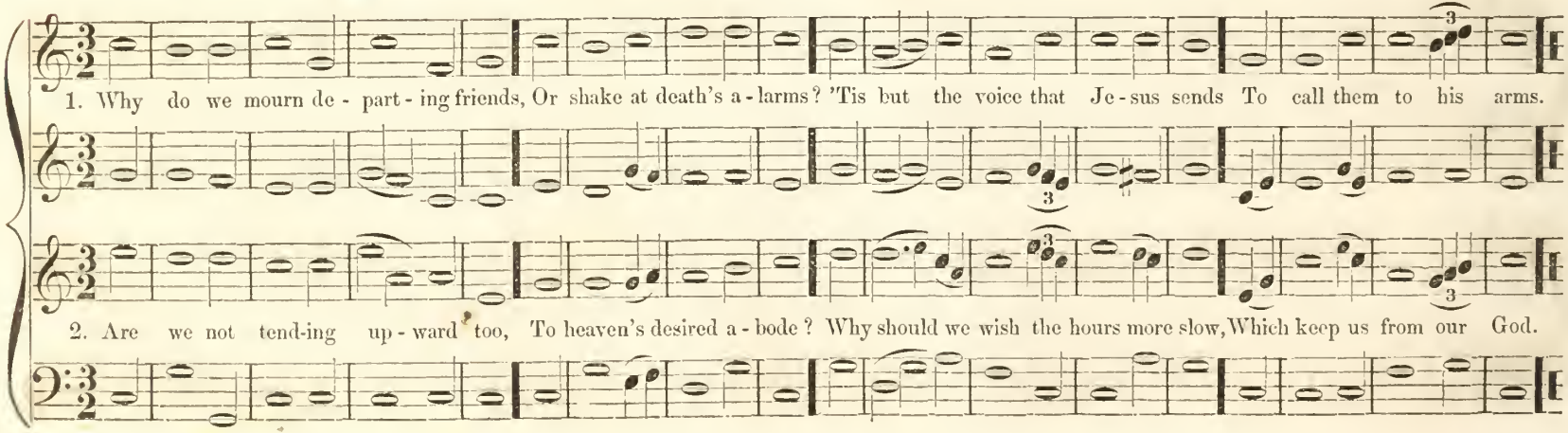
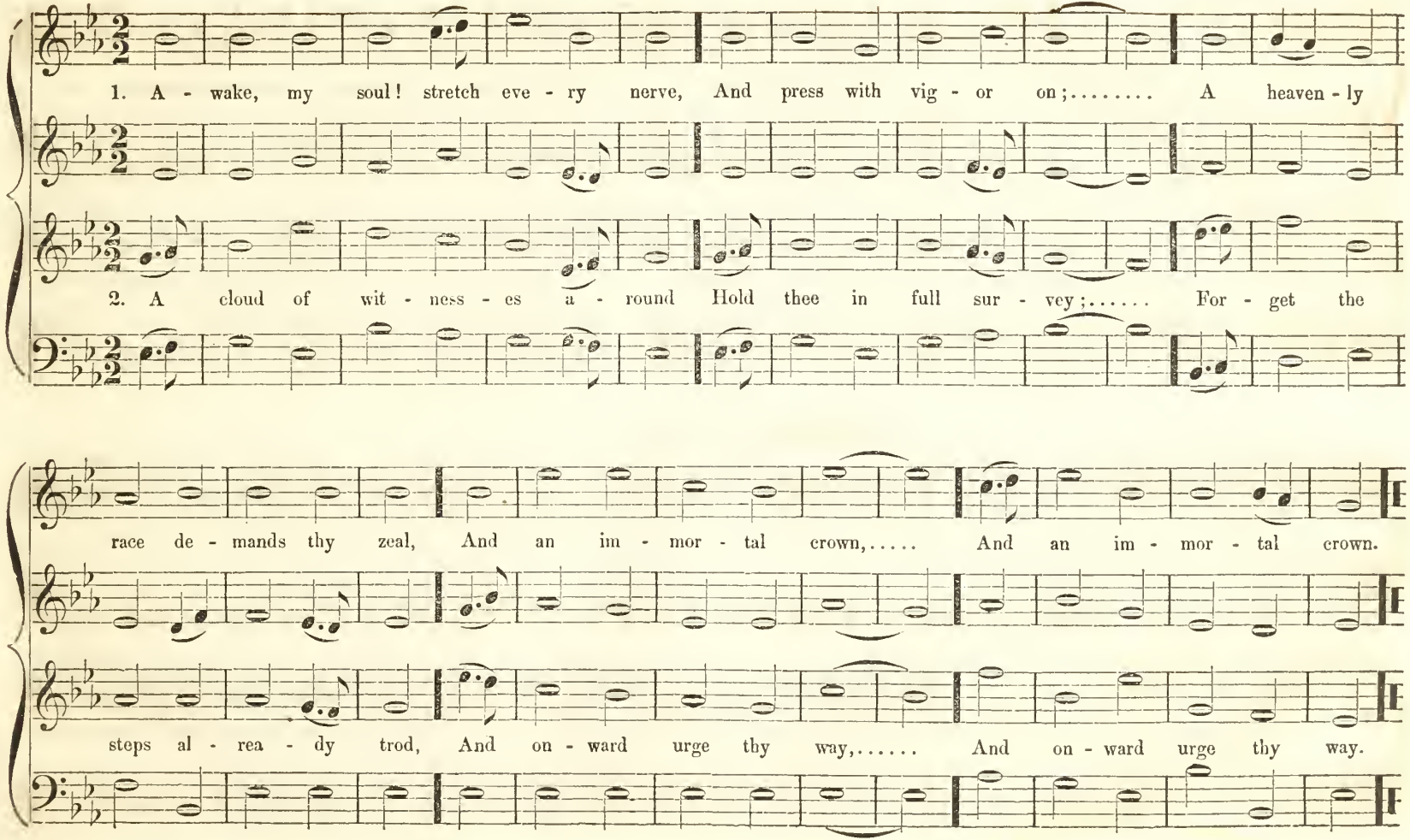
TYRE. C. M.


Allegro.
1. Awake, my soul! stretch eve-ry nerve, And press with vig - or on: A heavenly race de-mands thy zeal, And an im - mor-tal crown.
2. 'Tis God's all - an - i - mat - ing voice That calls thee from on high; 'Tis his own hand pre - sents the prize To thine as - pir - ing eye.

MAN. C. M.



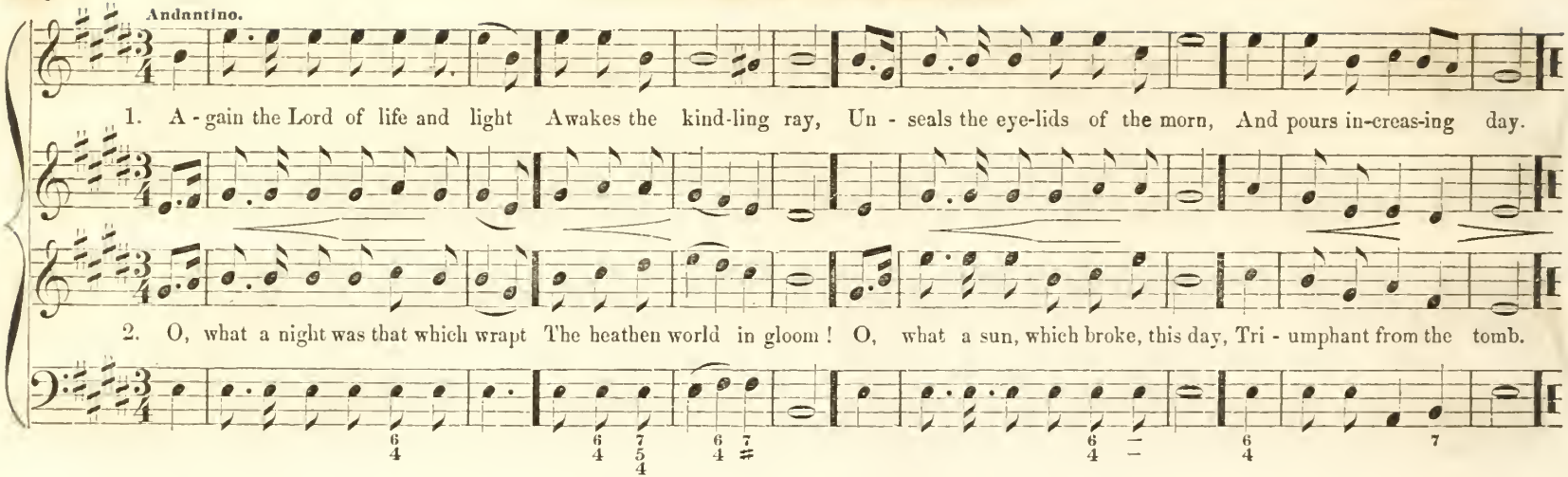
CHINA. C. M.



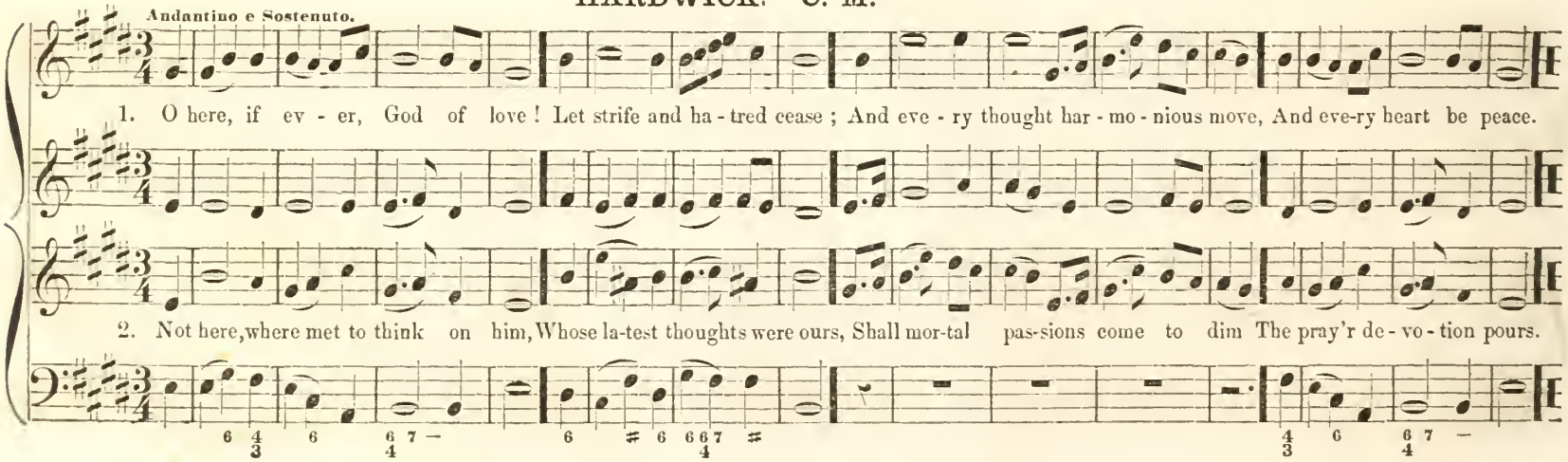
1. A - wake, my soul! stretch eve - ry nerve, And press with vig - or on;..... A heaven - ly
2. A cloud of wit - ness - es a - round Hold thee in full sur - vey;..... For - get the
race de - mands thy zeal, And an im - mor - tal crown,..... And an im - mor - tal crown.
steps al - rea - dy trod, And on - ward urge thy way,..... And on - ward urge thy way.

GLEN GROVE. C. M.

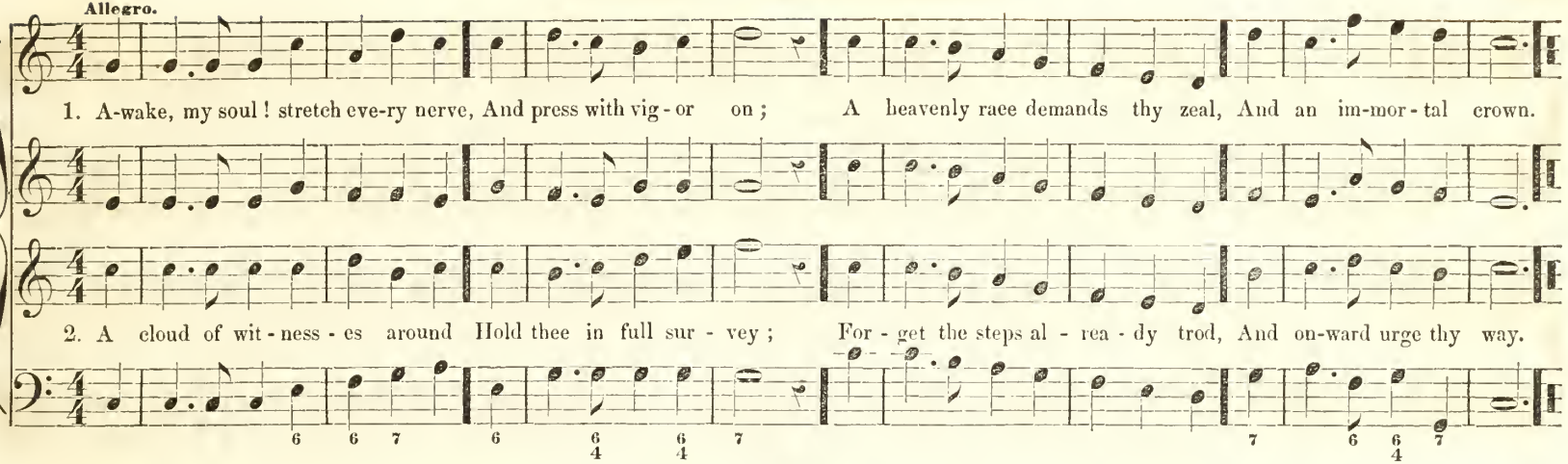
L. B. BARNES.



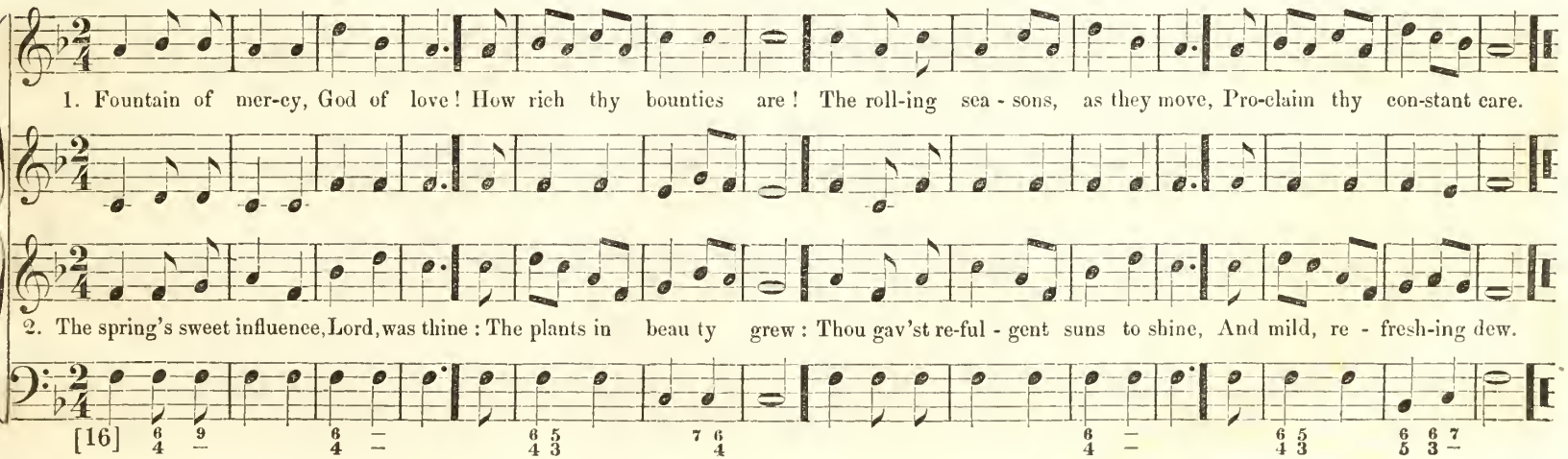
HARDWICK. C. M.

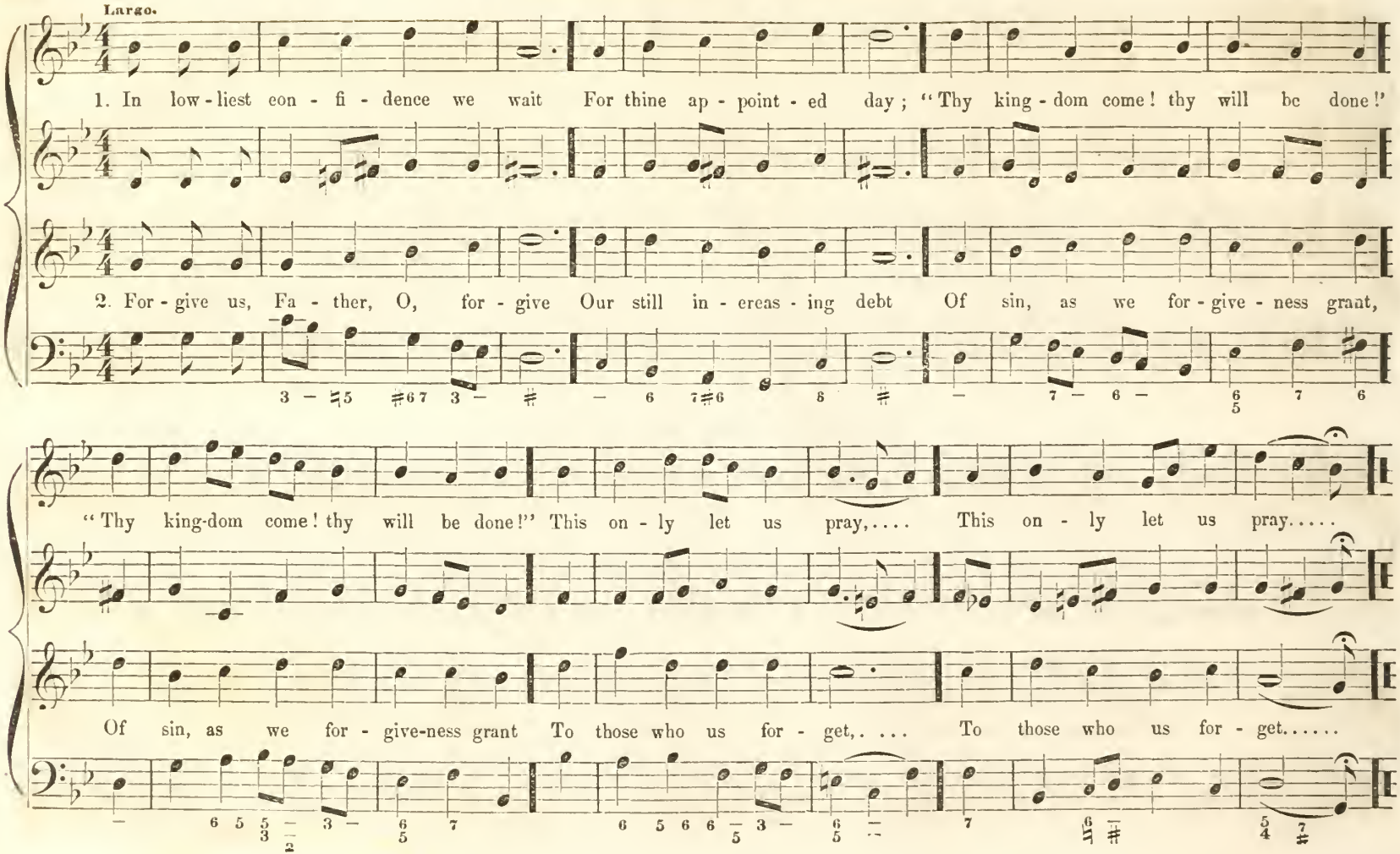
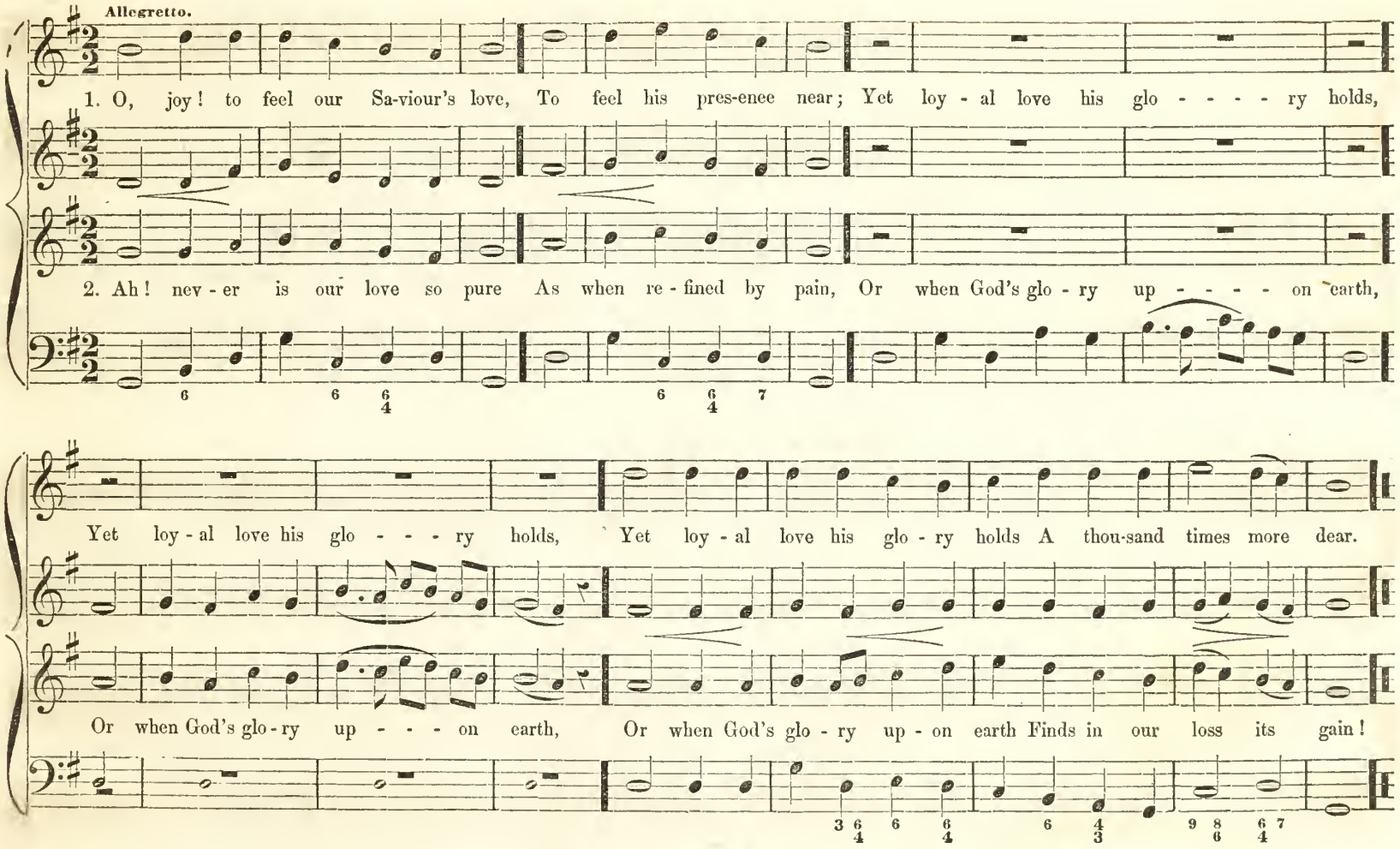


NERVE. C. M.

L. MARSHALL

OAKDALE. C. M.

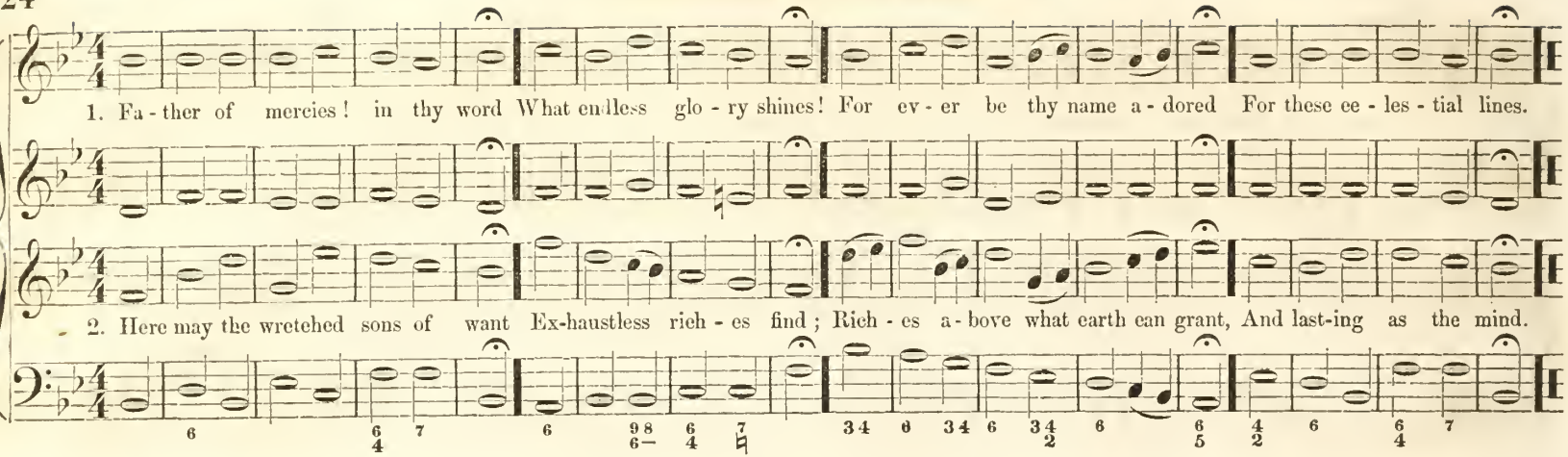
L. B. BARNES.



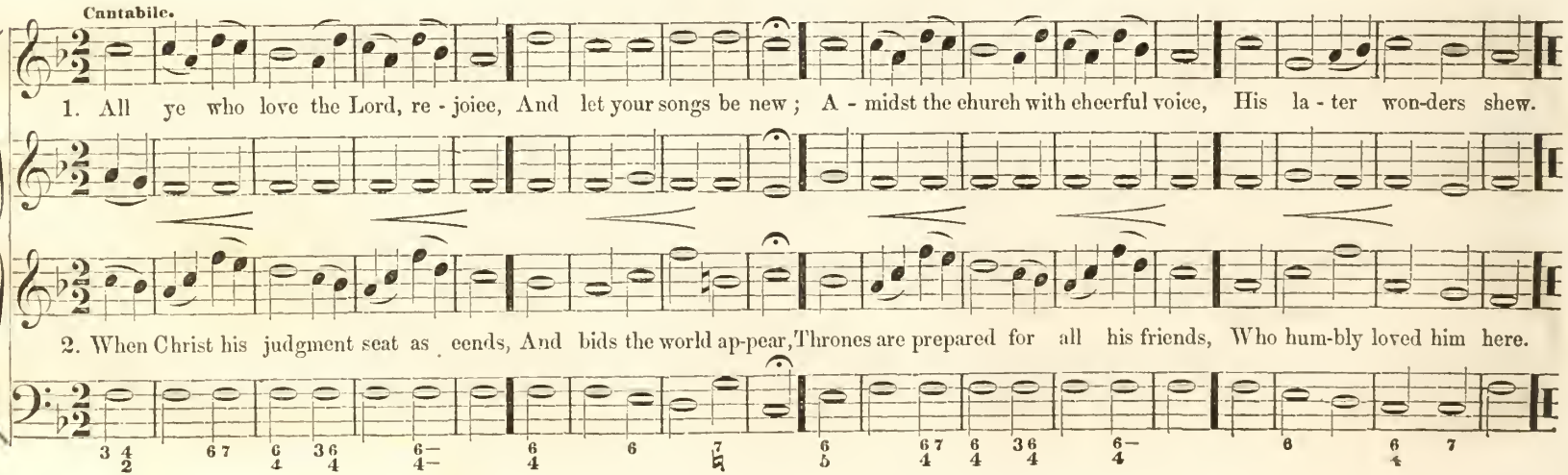
BANGOR. C. M.

Largo.
1. In low-liest con - fi - dence we wait For thine ap - point - ed day; "Thy king-dom come! thy will be done!"
2. For - give us, Fa - ther, O, for - give Our still in - ereas - ing debt Of sin, as we for - give - ness grant,
"Thy king-dom come! thy will be done!" This on - ly let us pray,.... This on - ly let us pray.....
Of sin, as we for - give-ness grant To those who us for - get,.... To those who us for - get.....

Allegretto.
1. O, joy! to feel our Sa-viour's love, To feel his pres-ence near; Yet loy - al love his glo - - - - ry holds,
2. Ah! nev - er is our love so pure As when re - fined by pain, Or when God's glo - ry up - - - - on earth,
Yet loy - al love his glo - - - - ry holds, Yet loy - al love his glo - ry holds A thou-sand times more dear.
Or when God's glo - ry up - - - on earth, Or when God's glo - ry up - on earth Finds in our loss its gain!

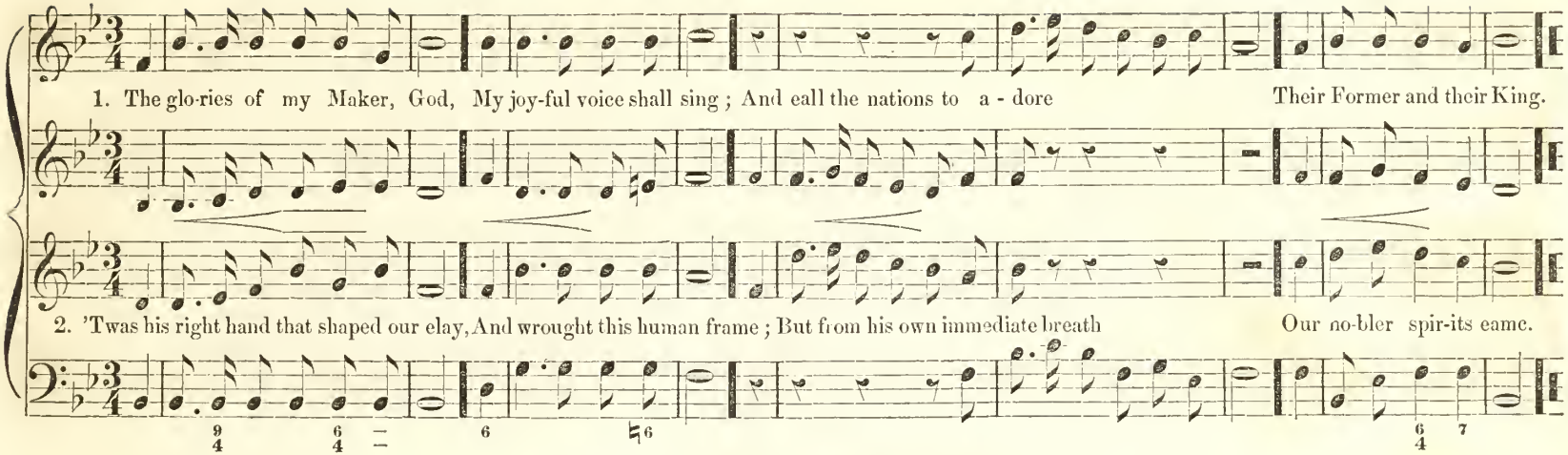
LONDON. C. M.

DR. HODGES.



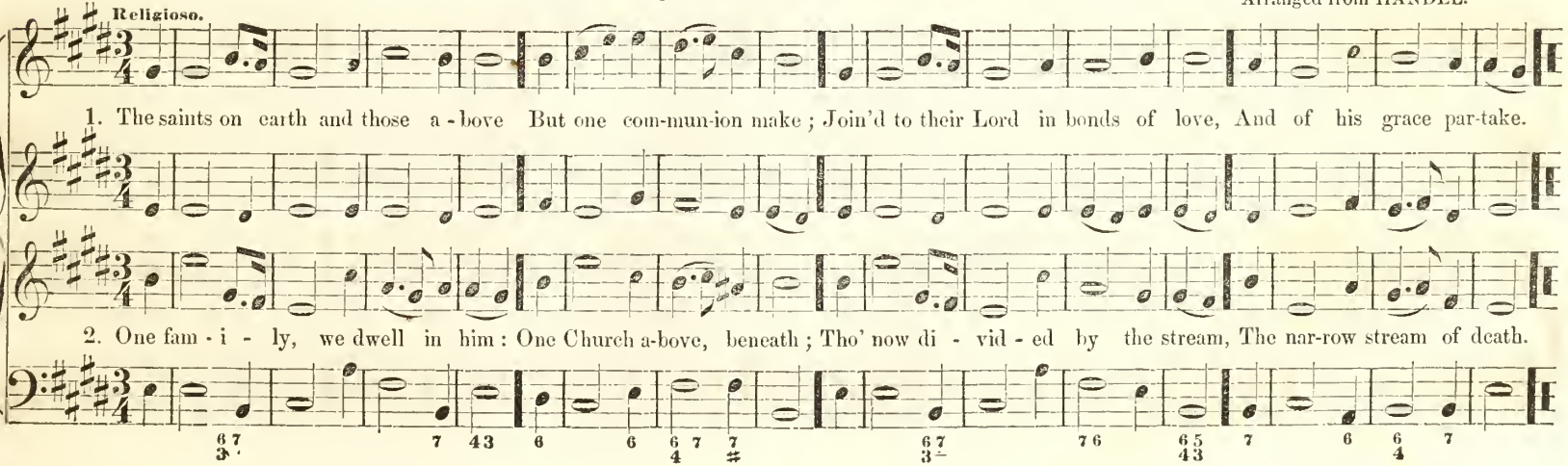
SAUGUS. C. M.



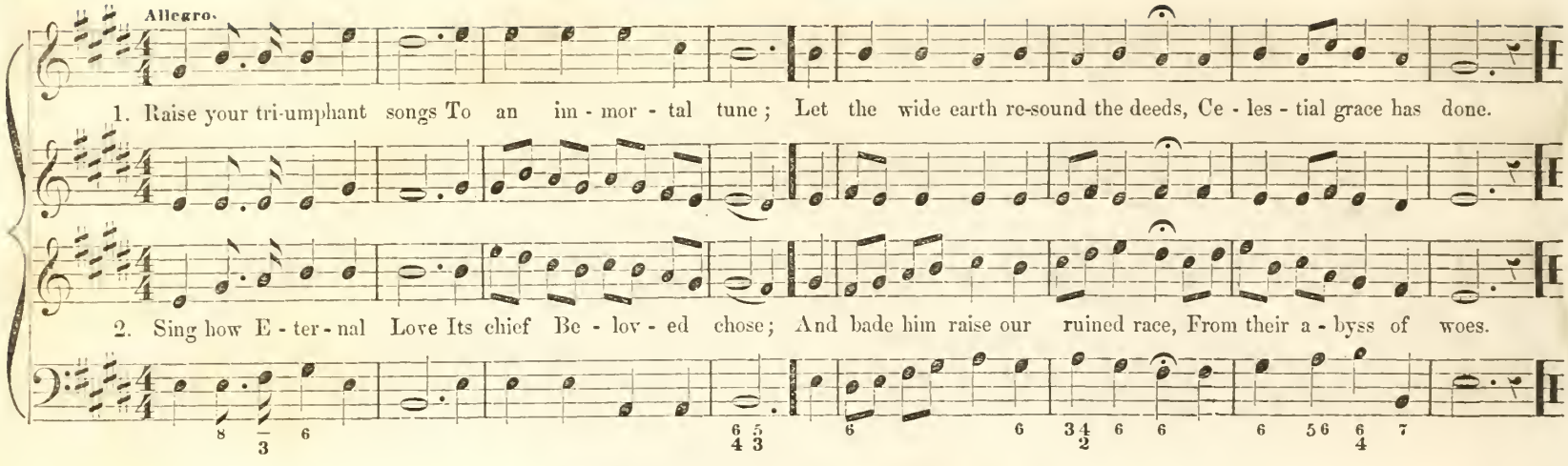


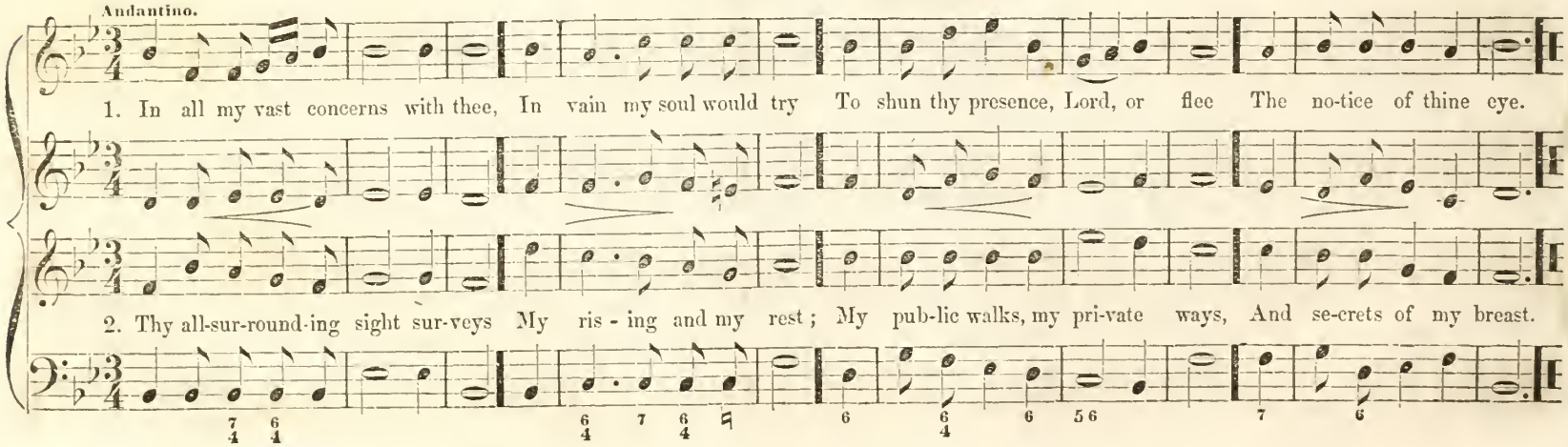
BRADFORD. C. M.

Arranged from HANDEL.

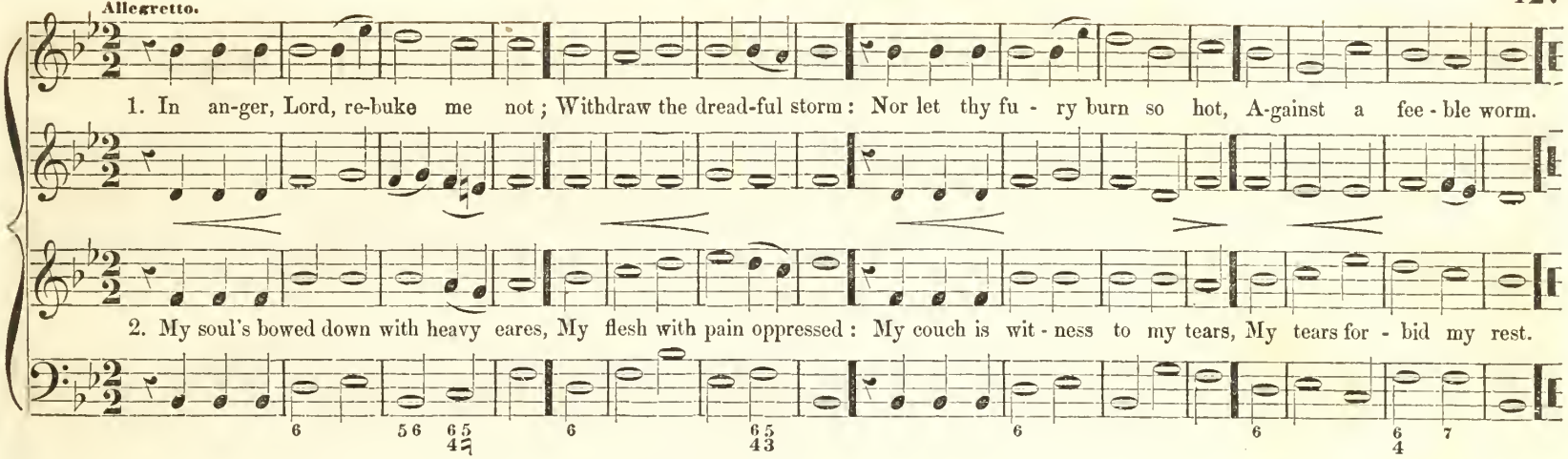


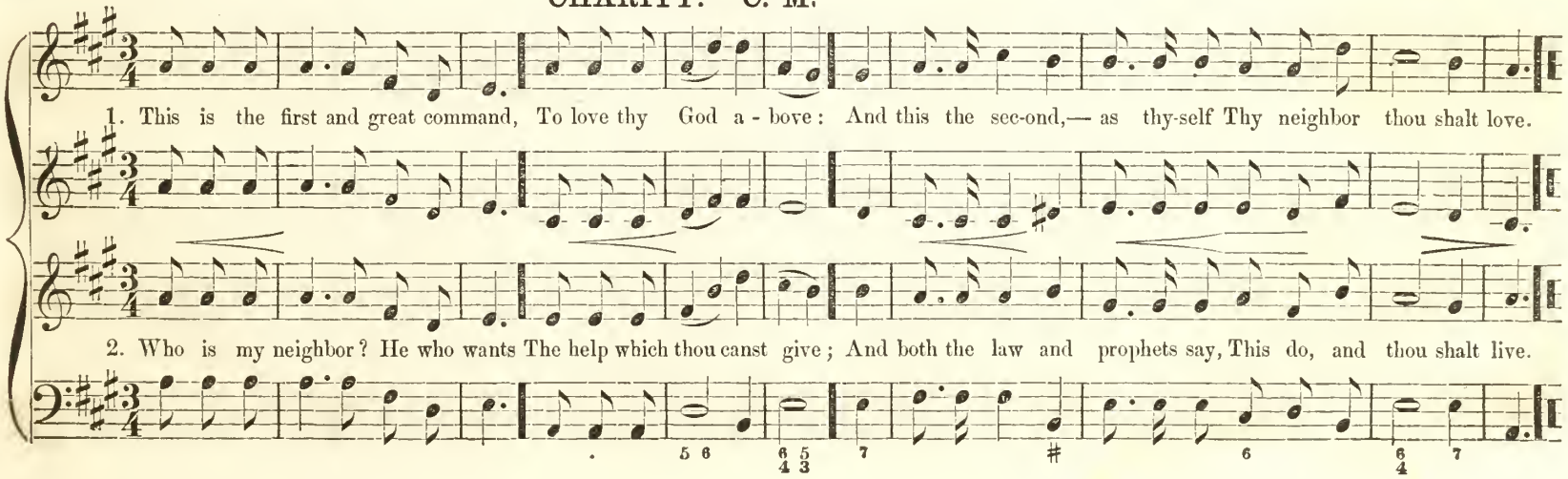
TRENTON. C. M.

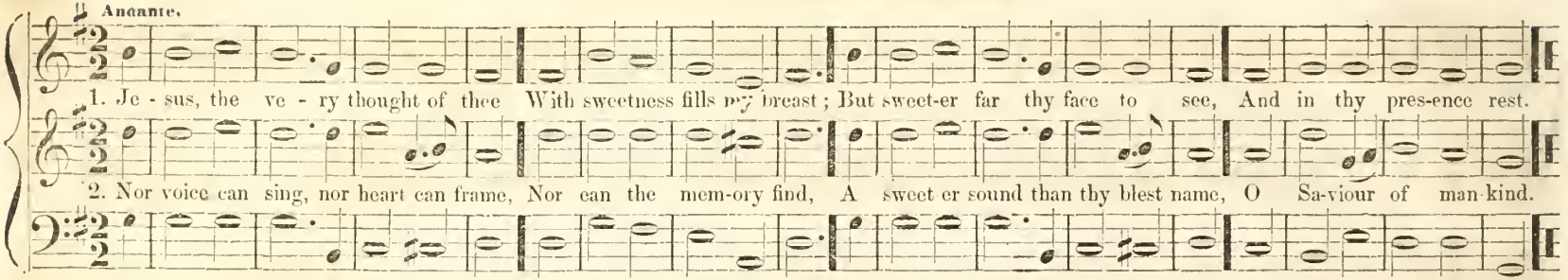
L. B. BARNES.

OMNISCIENCE. C. M.



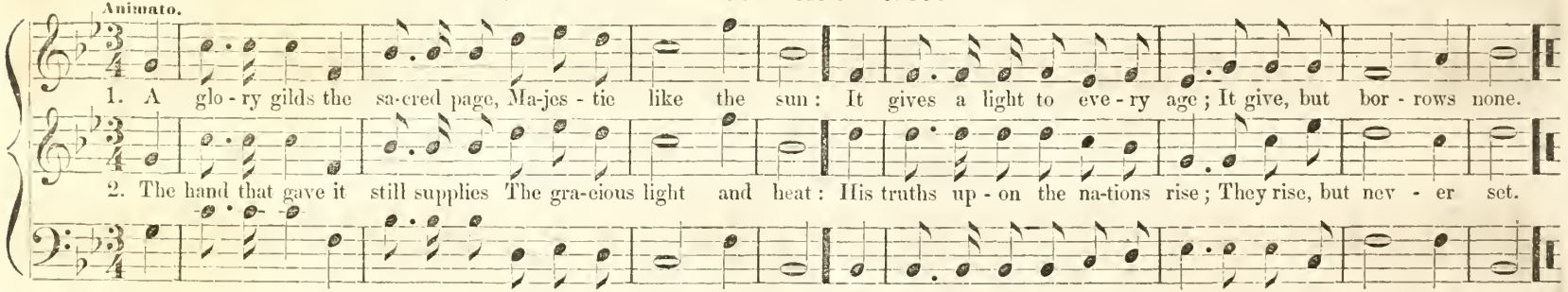
LYME. C. M.

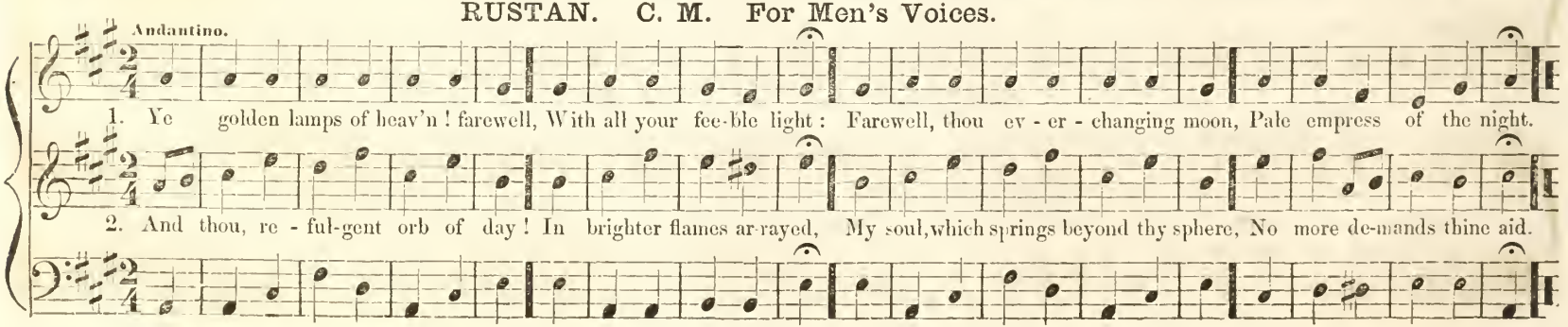


CHARITY. C. M.

FREYBURGH. C. M. For Men's Voices.

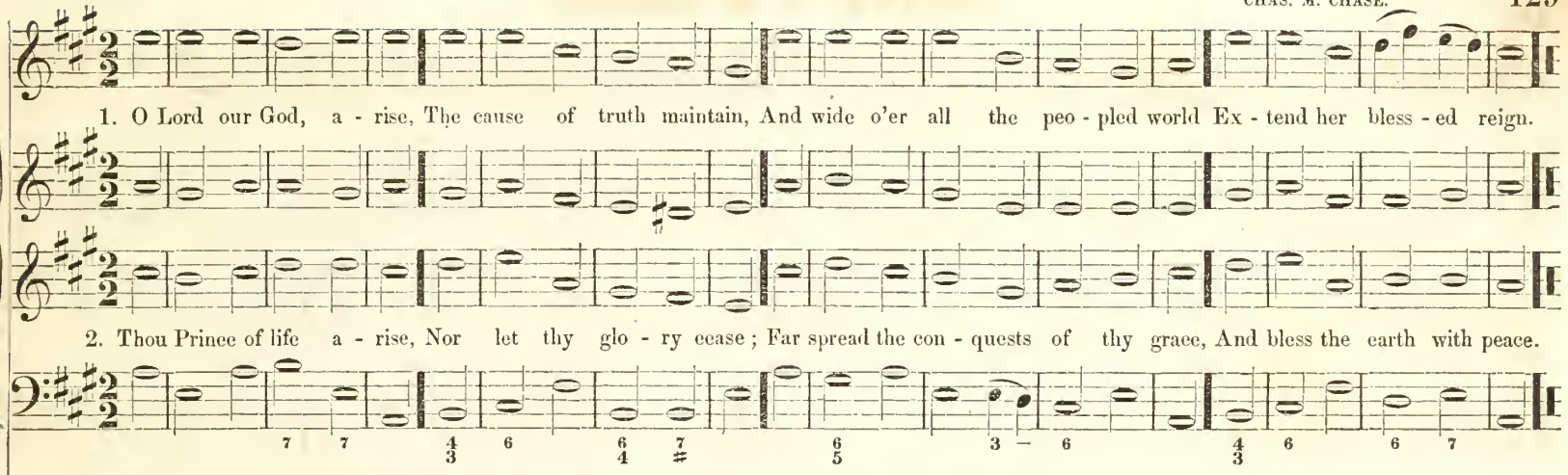


RIGA. C. M. For Men's Voices.



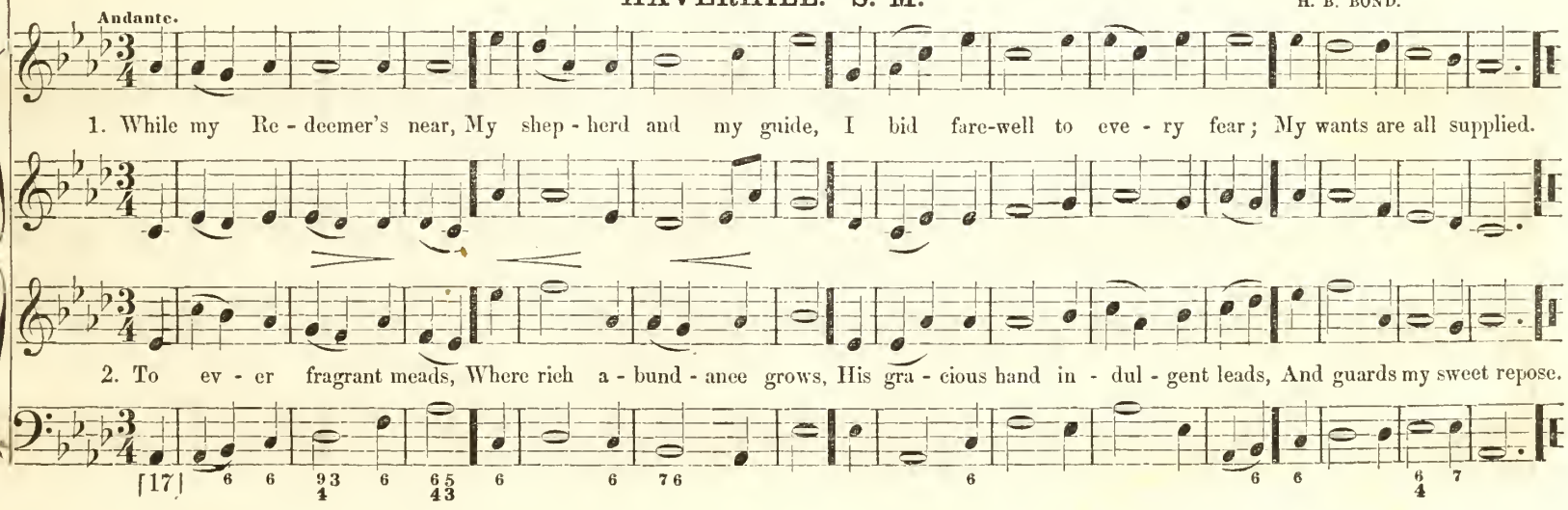
RUSTAN. C. M. For Men's Voices.

CINCINNATI. S. M.

CHAS. M. CHASE.

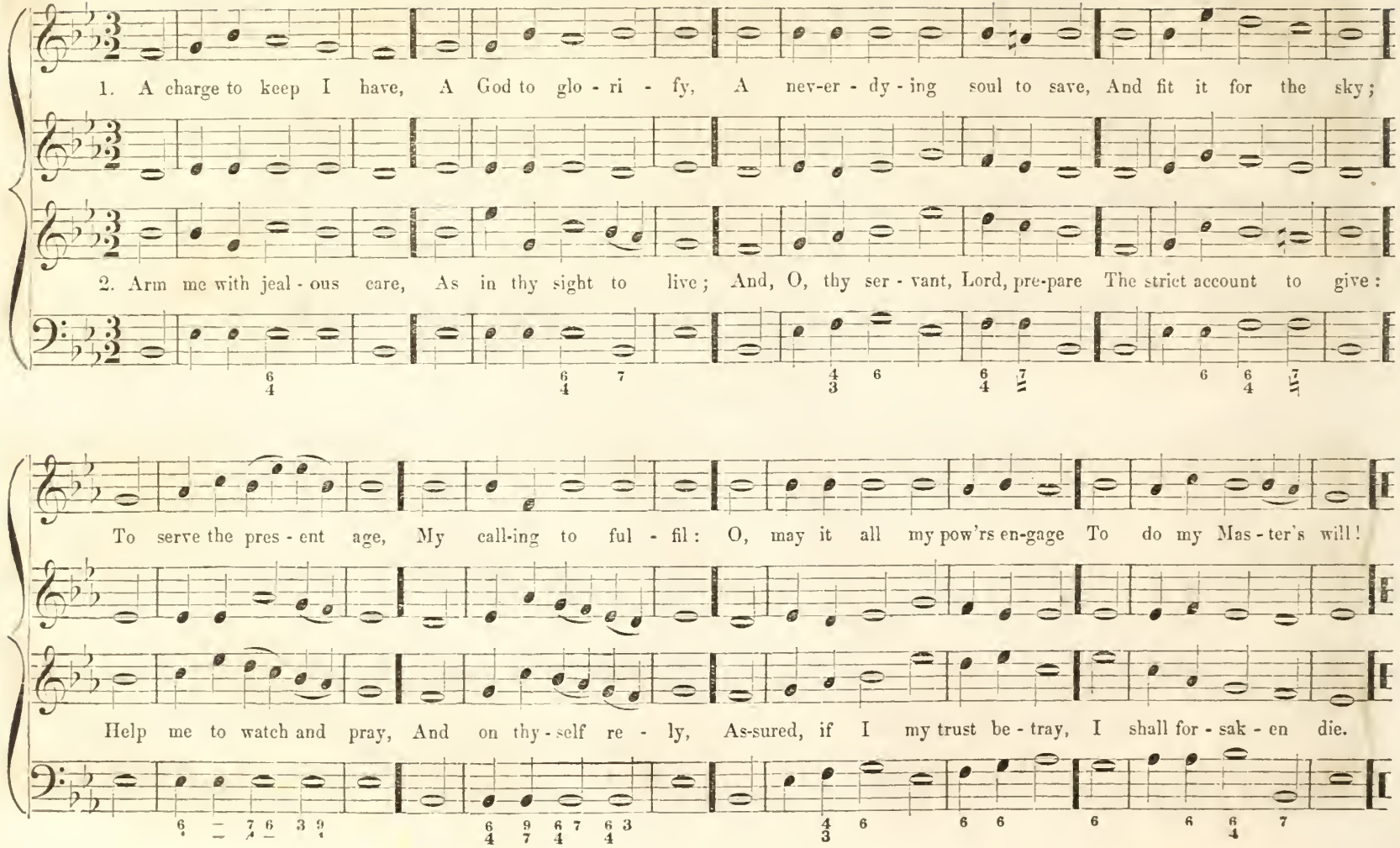
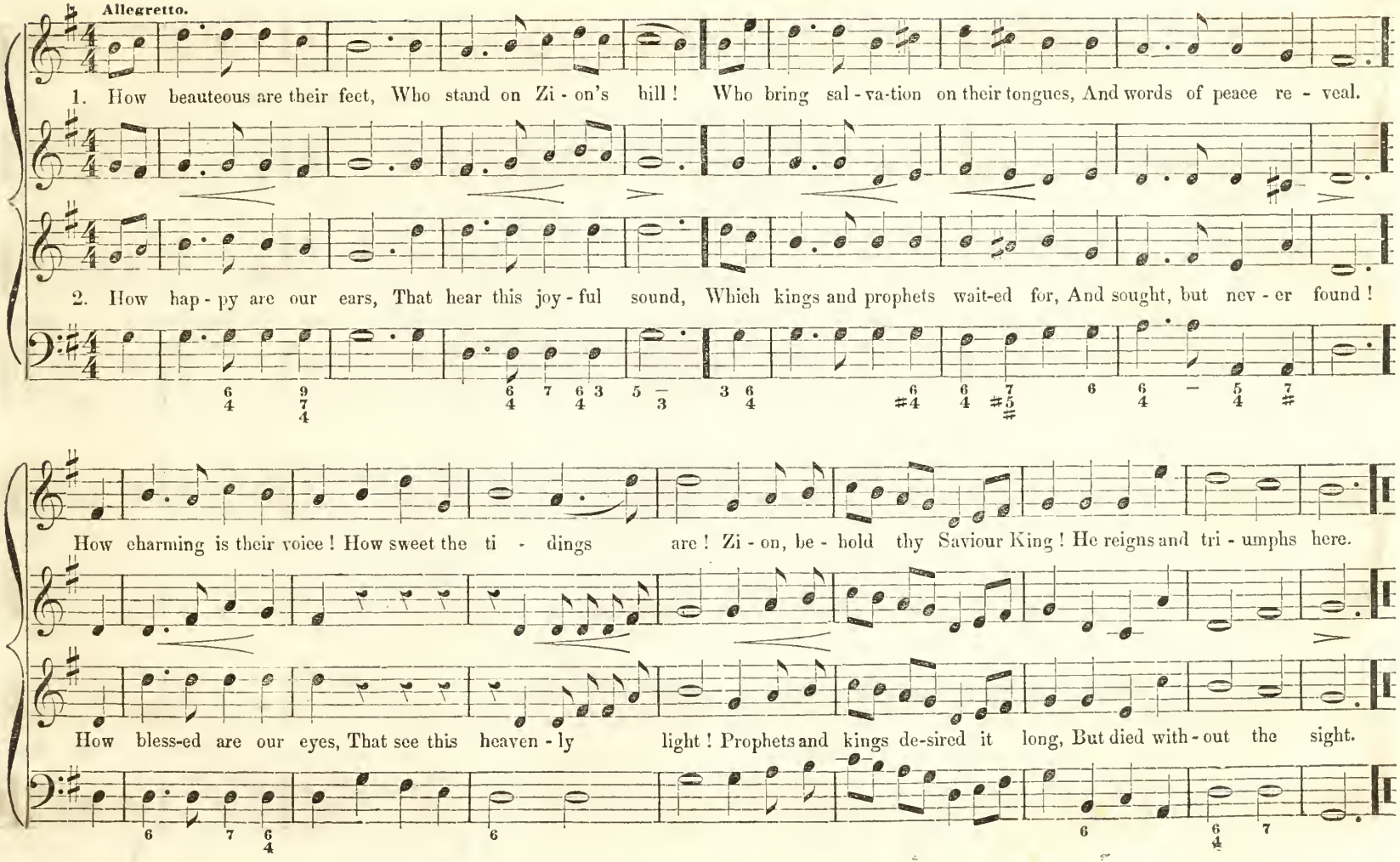


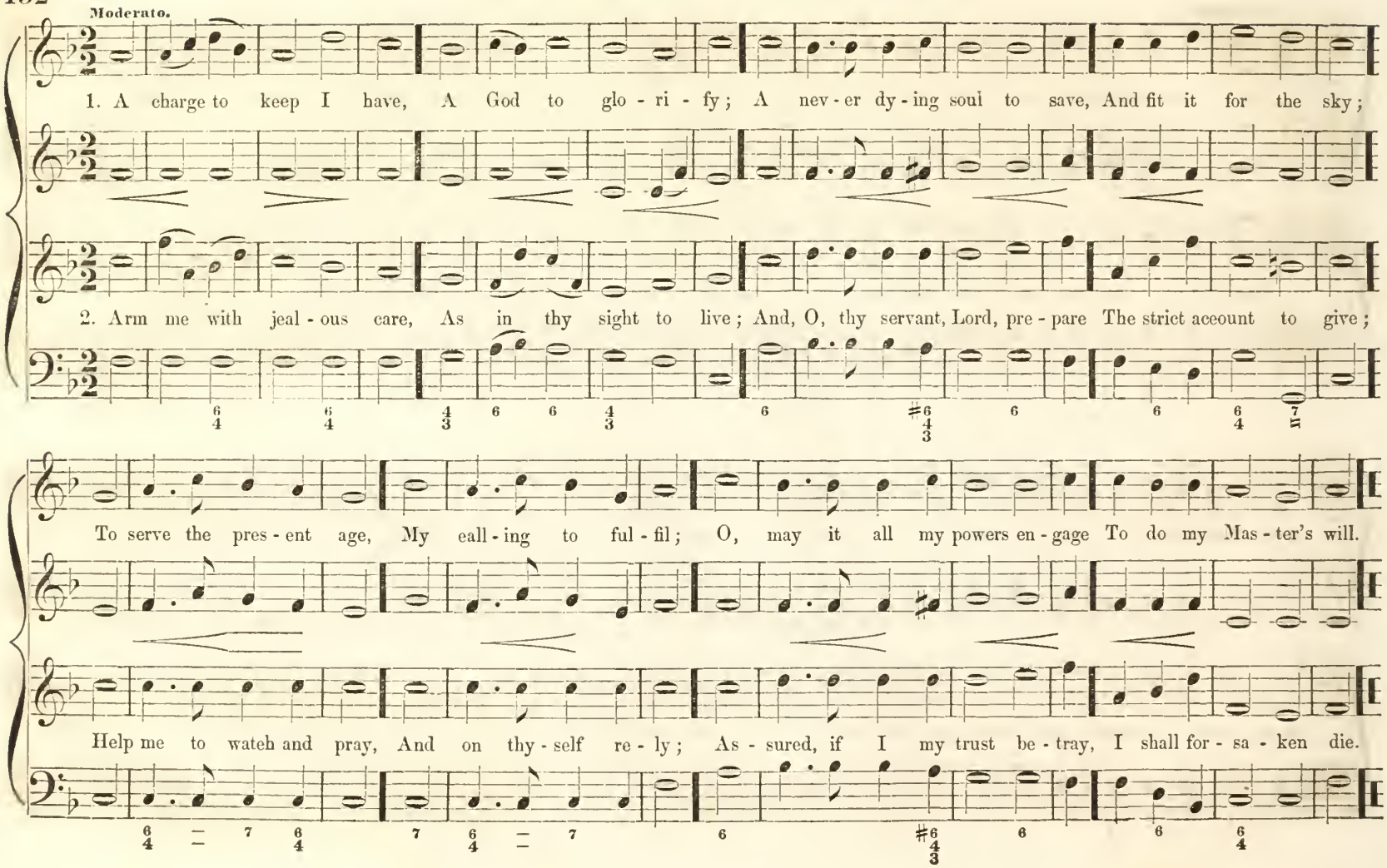
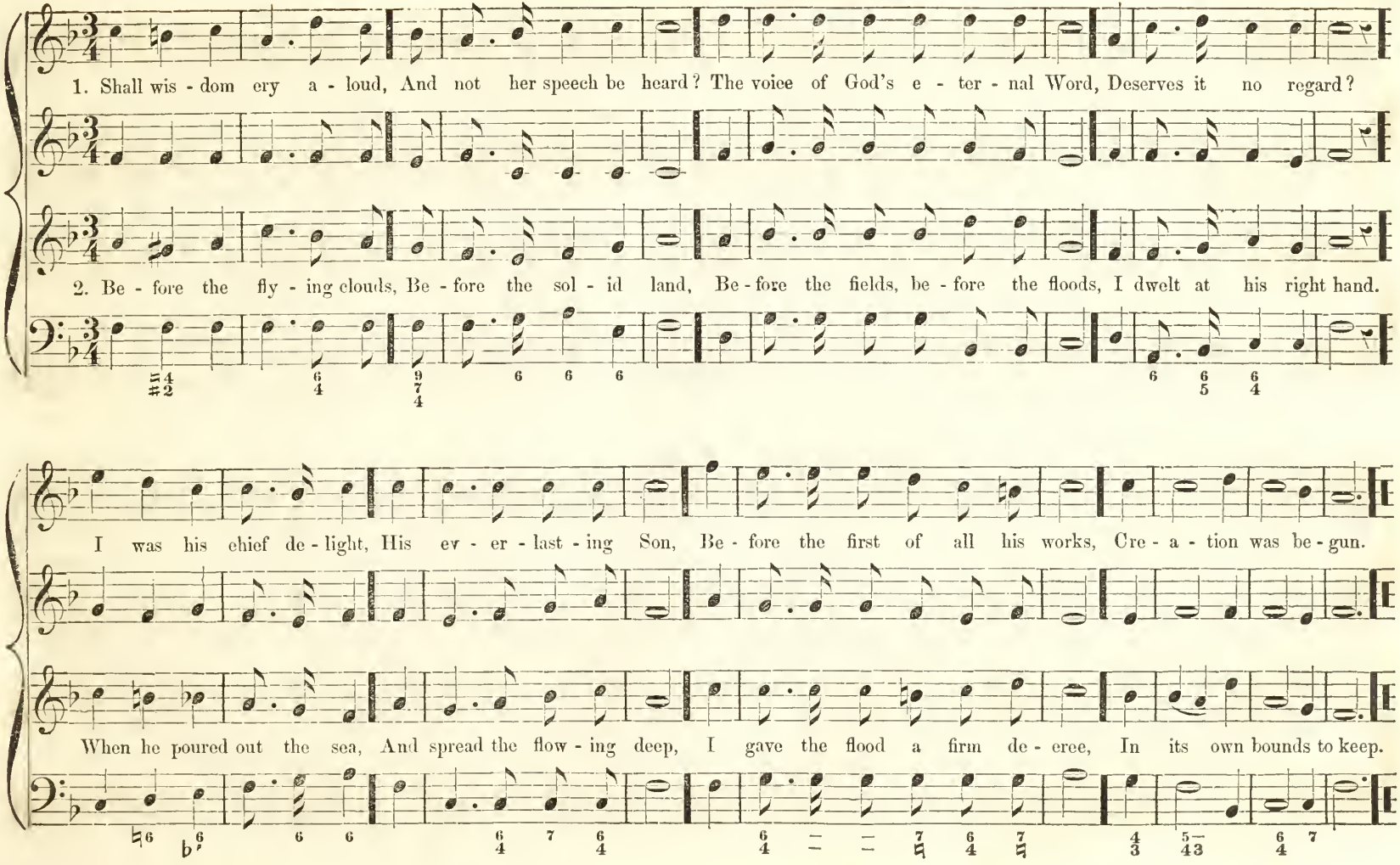
HAVERHILL. S. M.

H. B. BOND.

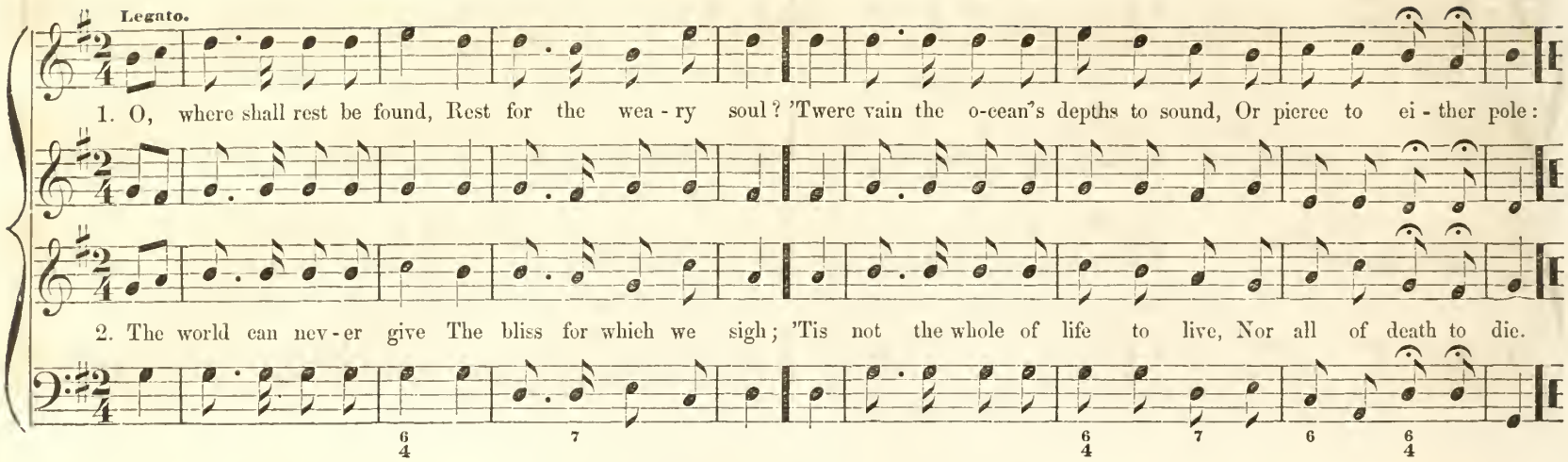


HOLYOKE. S. M. Double.

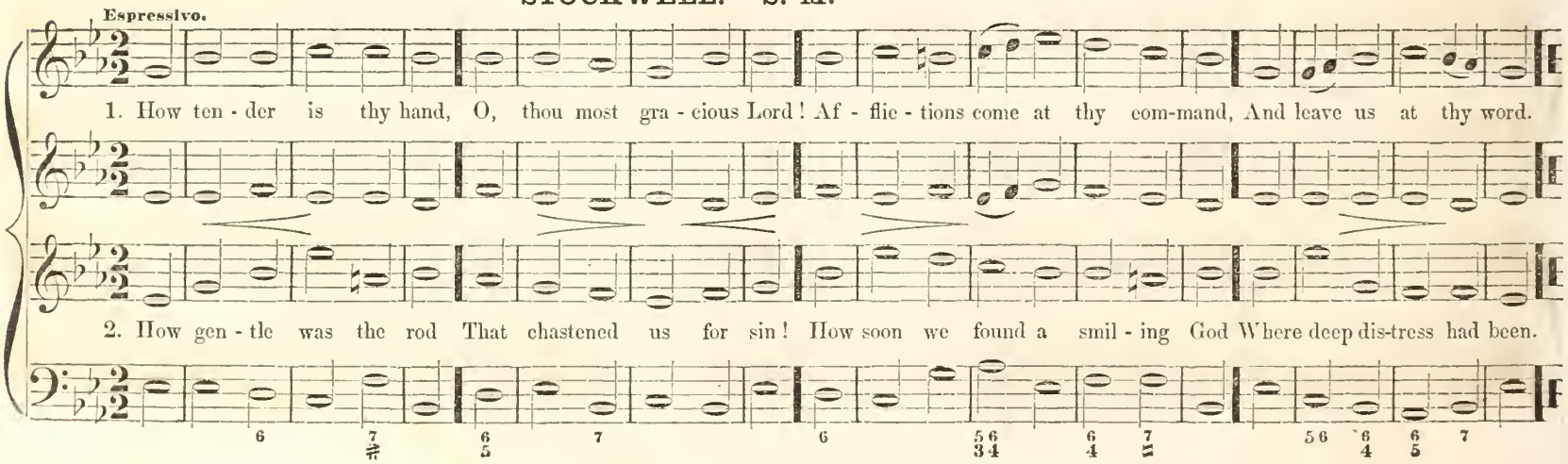
L. B. BARNES.

Allegretto.
1. How beauteous are their feet, Who stand on Zi - on's hill! Who bring sal - va-tion on their tongues, And words of peace re - veal.
2. How hap - py are our ears, That hear this joy - ful sound, Which kings and prophets wait-ed for, And sought, but nev - er found!
How charming is their voice! How sweet the ti - dings are! Zi - on, be - hold thy Saviour King! He reigns and tri - umphs here.
How bless-ed are our eyes, That see this heaven - ly light! Prophets and kings de-sired it long, But died with - out the sight.

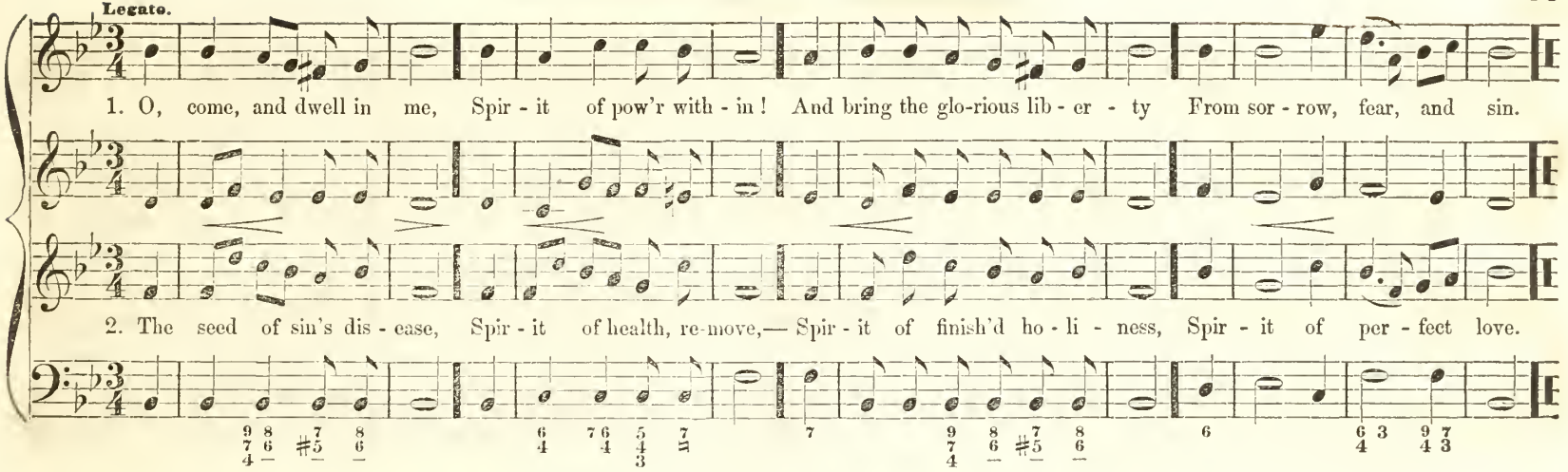
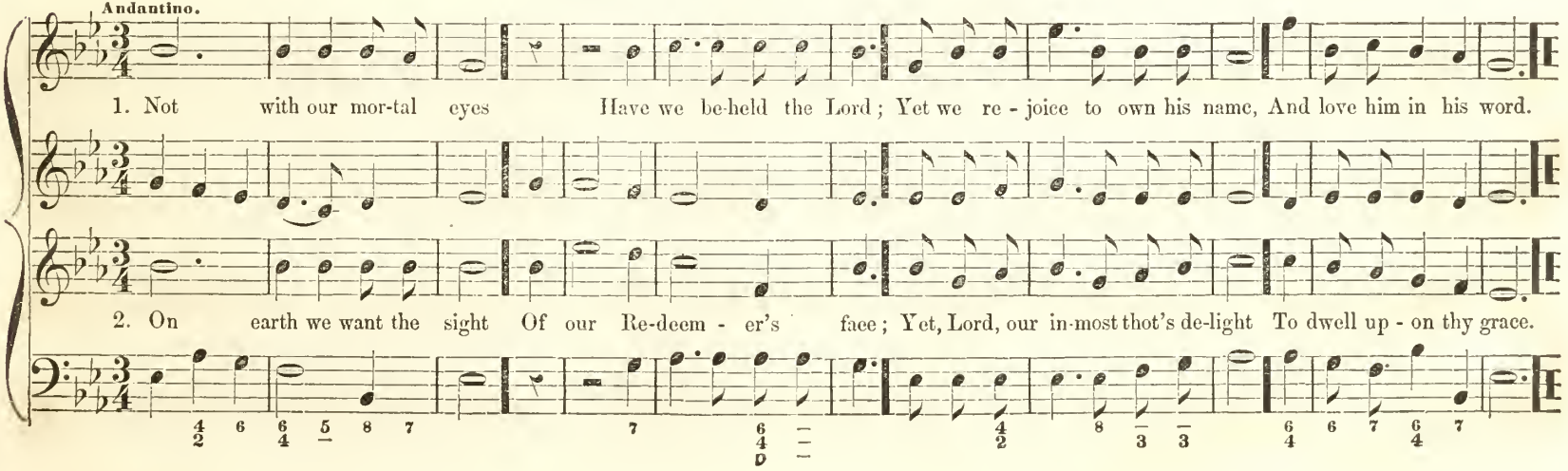
CHRYSOSTOM. S. M. Double.

1. Shall wis - dom cry a - loud, And not her speech be heard? The voice of God's e - ter - nal Word, Deserves it no regard?
2. Be - fore the fly - ing clouds, Be - fore the sol - id land, Be - fore the fields, be - fore the floods, I dwelt at his right hand.
I was his chief de - light, His ev - er - last - ing Son, Be - fore the first of all his works, Cre - a - tion was be - gun.
When he poured out the sea, And spread the flow - ing deep, I gave the flood a firm de - cree, In its own bounds to keep.

WESTBORO'. S. M.



STOCKWELL. S. M.



MANDEVILLE. S. M.

TEMPLETON. S. M.

BEETHOVEN. S. M.

Arranged from L. V. BEETHOVEN.

1. While my Re - deem-er's near, My shepherd and my guide, I bid fare-well to eve-ry fear; My wants are all sup - plied.

2. To ev - er fra - grant meads, Where rich a - bun-dance grows, His gracious hand in - dul-gent leads, And guards my sweet re - pose.

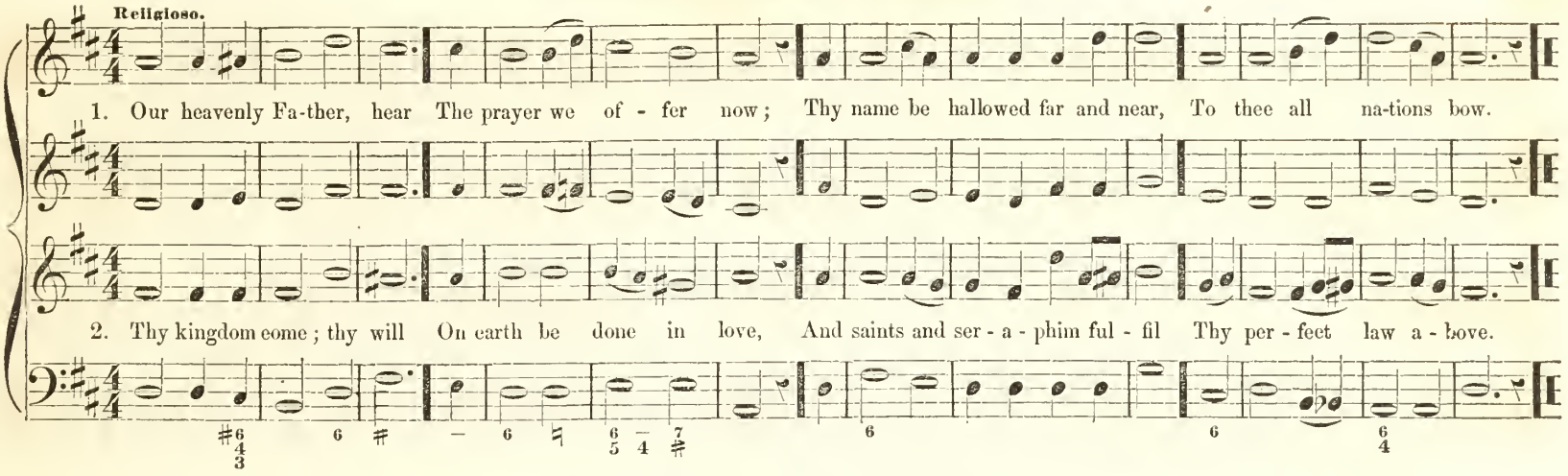
SACO. S. M.

Allegretto Sostenuto.

1. O Lord our heaven-ly King, Thy name is all di-vine : Thy glories round the earth are spread, And o'er the heav'ns they shine, And o'er the heav'ns they shine.

2. When to thy works on high I raise my wondering eyes, And see the moon, com-plete in light, Adorn the darksome skies, A-dorn the dark-some skies.

JEWETT. S. M.



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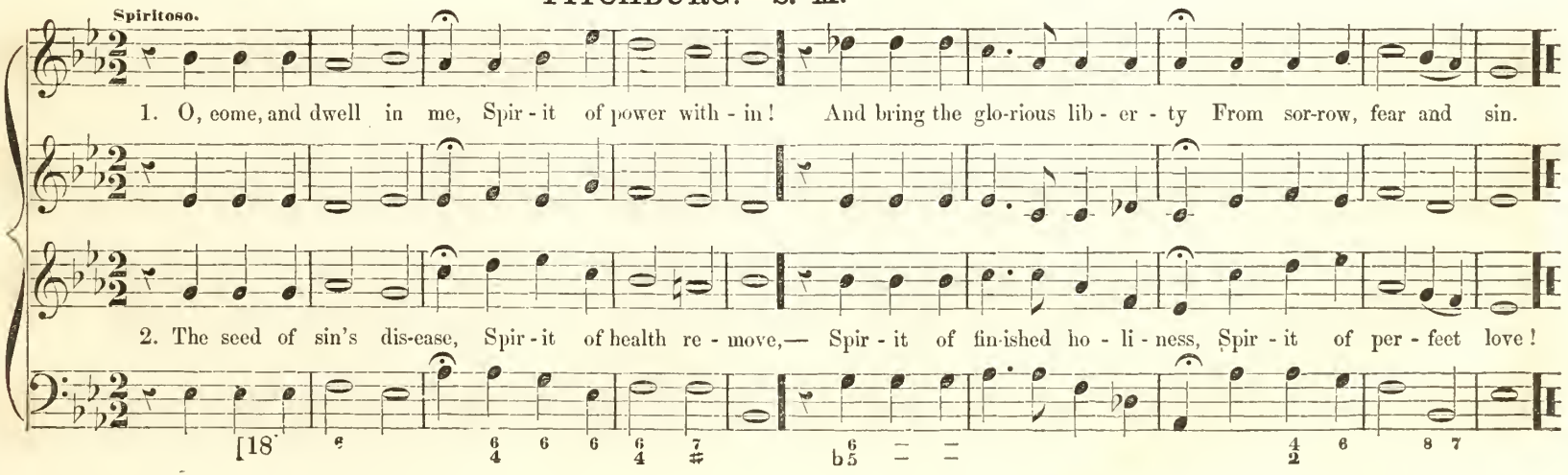
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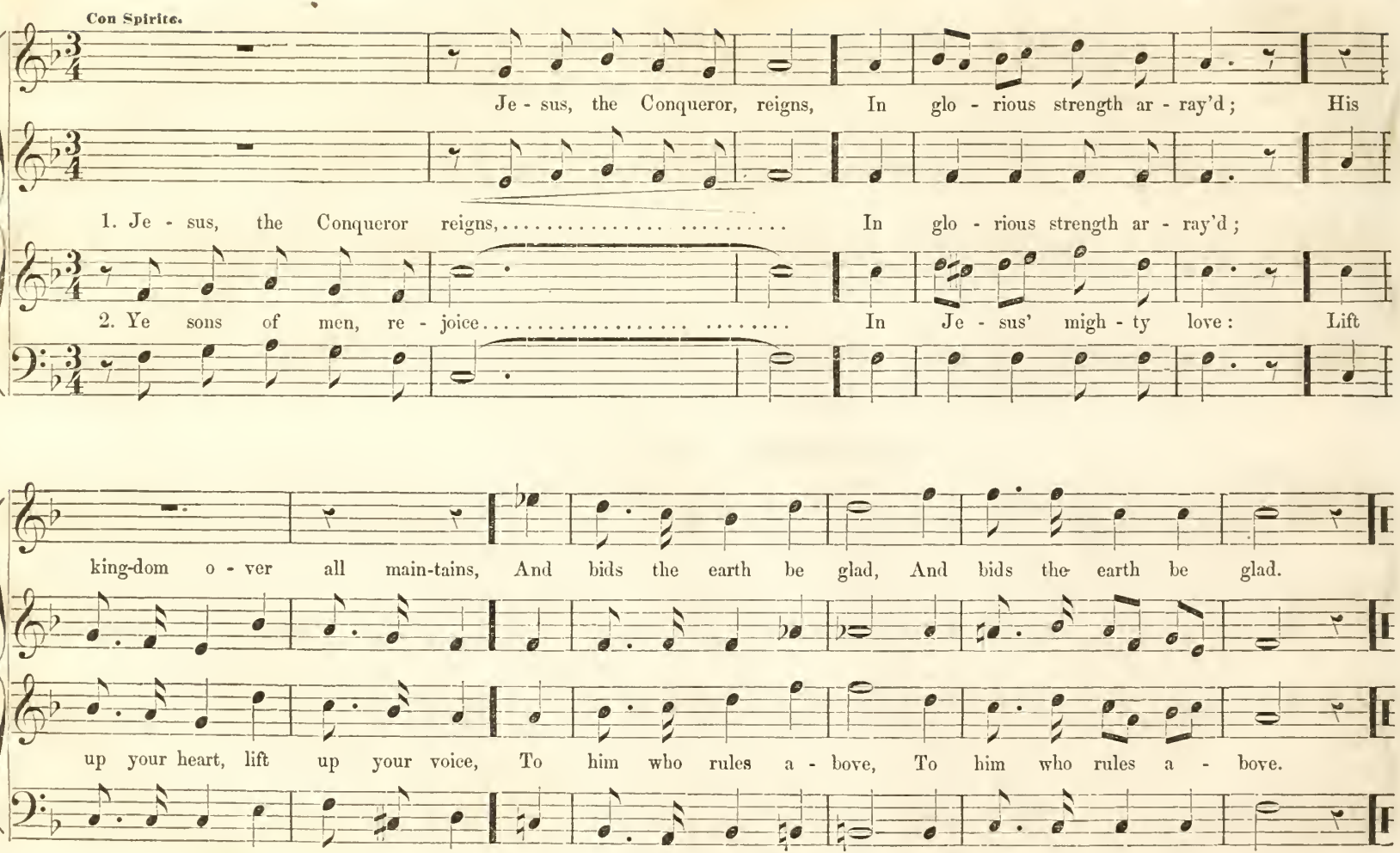
M. EMILIO.

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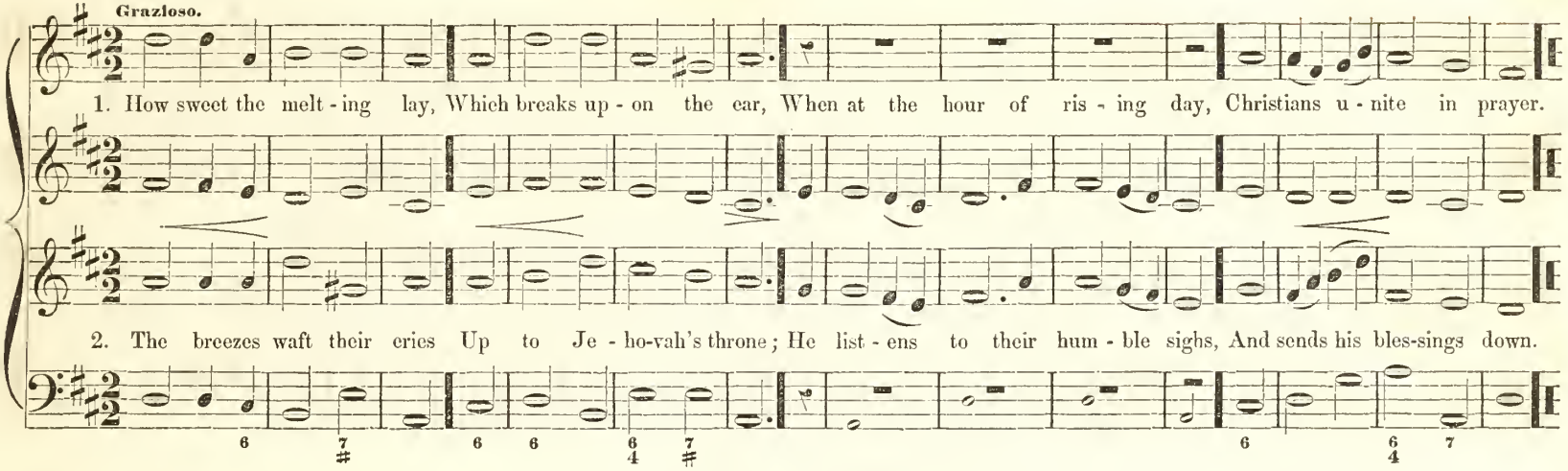

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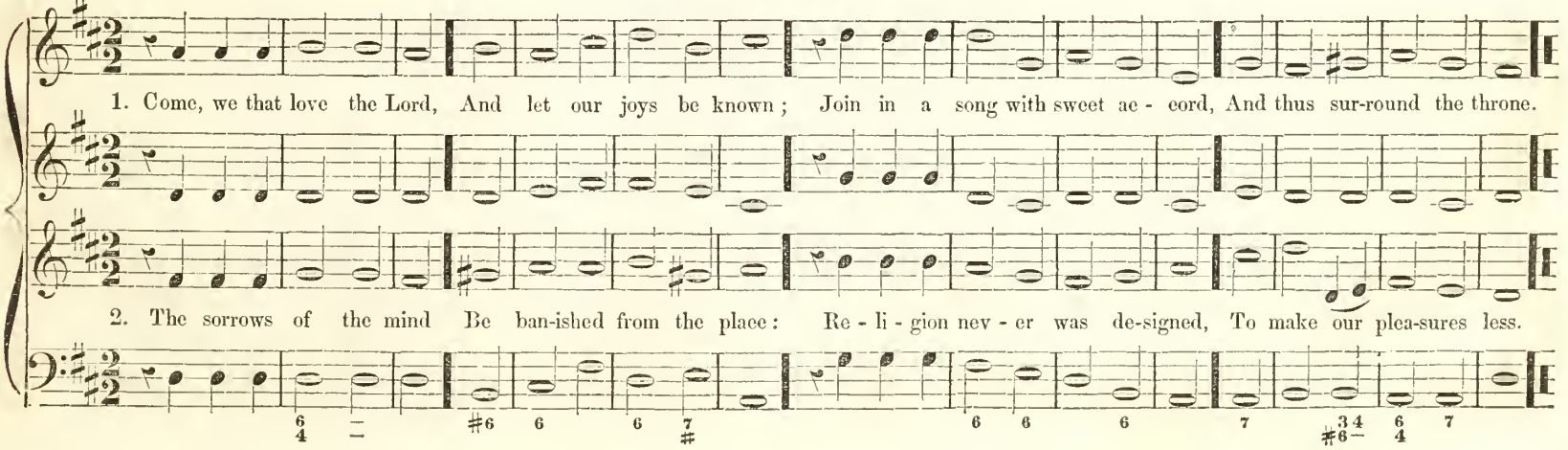

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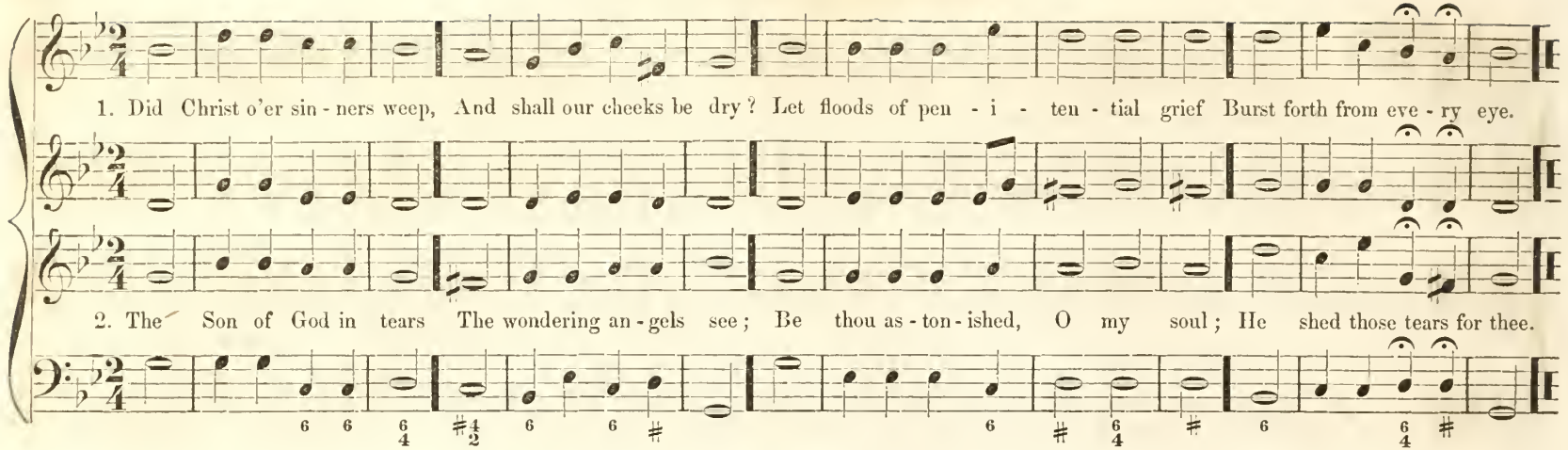

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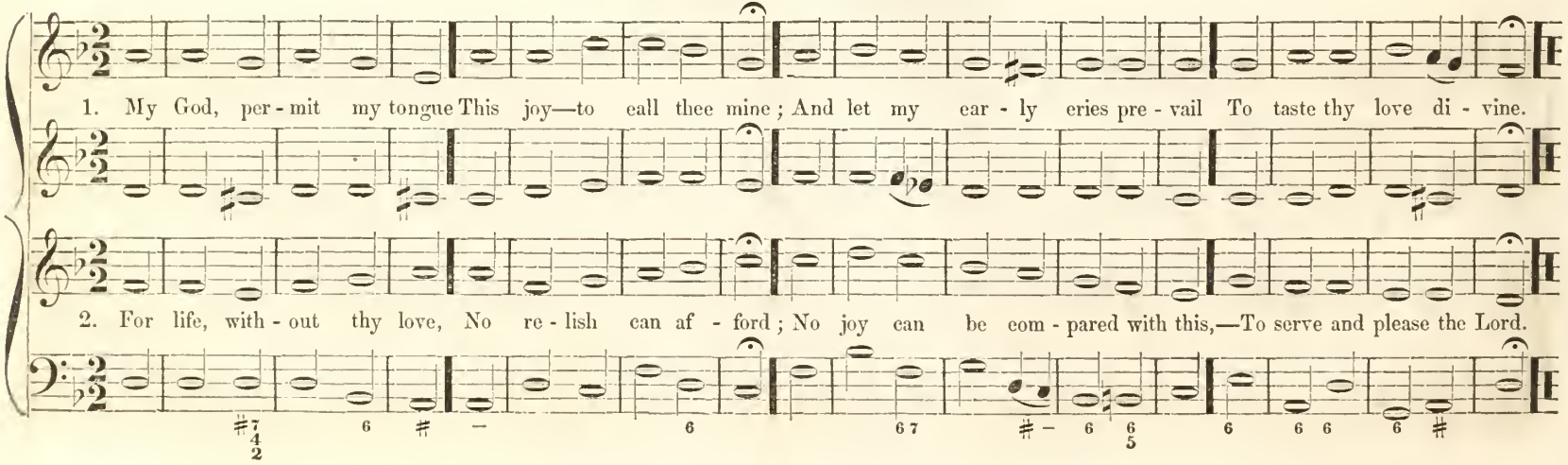
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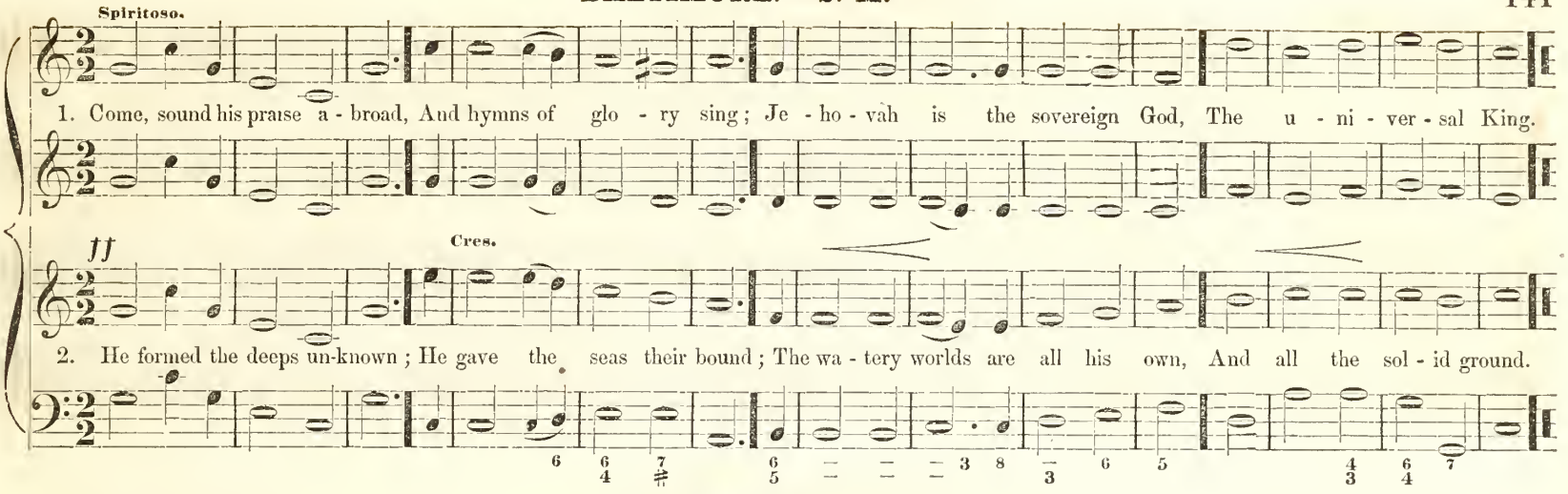

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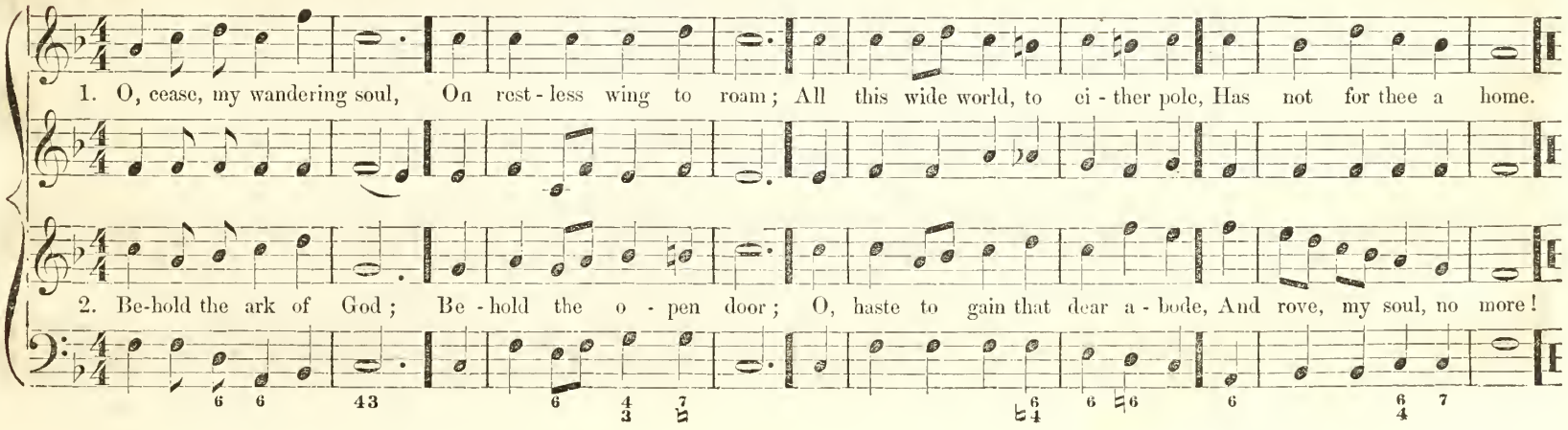
T. H. HINTON.



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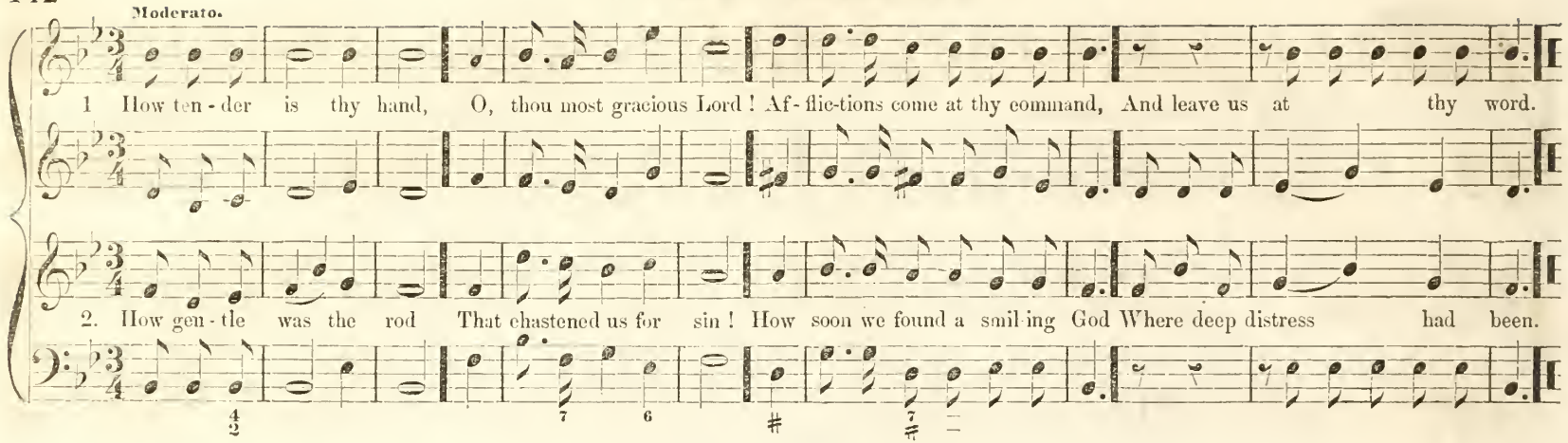

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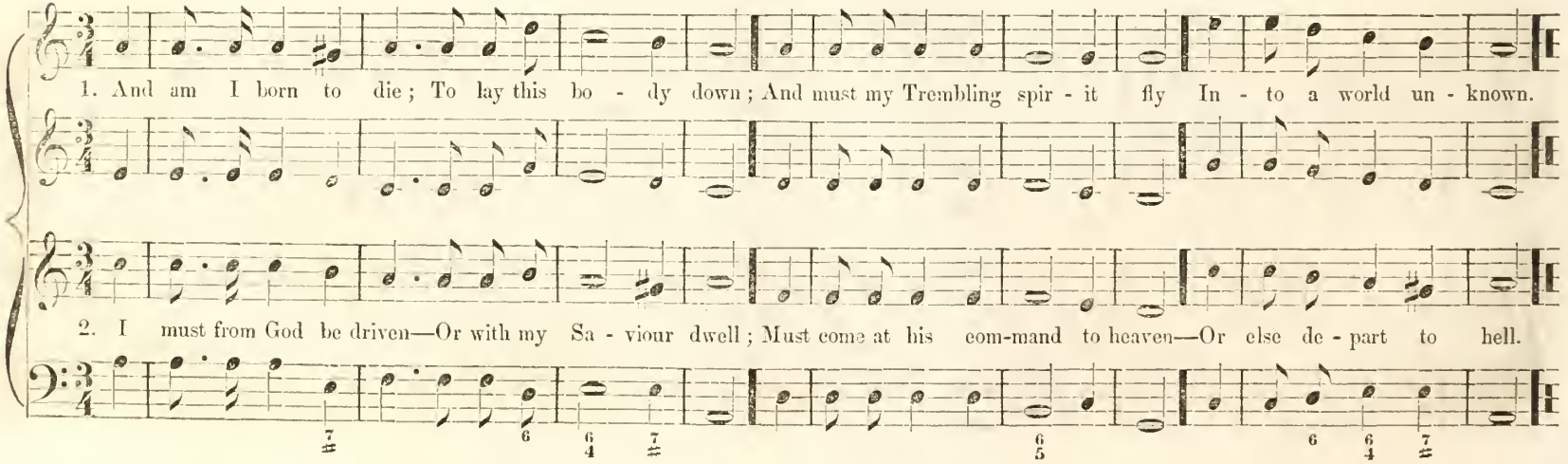

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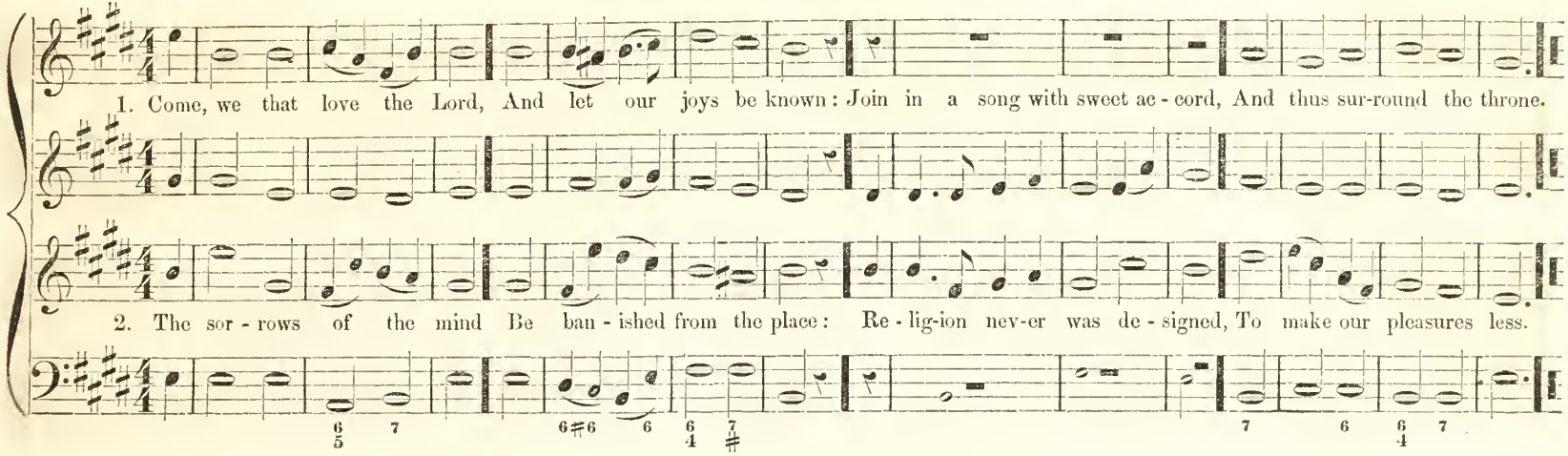
C. S. MILLS.

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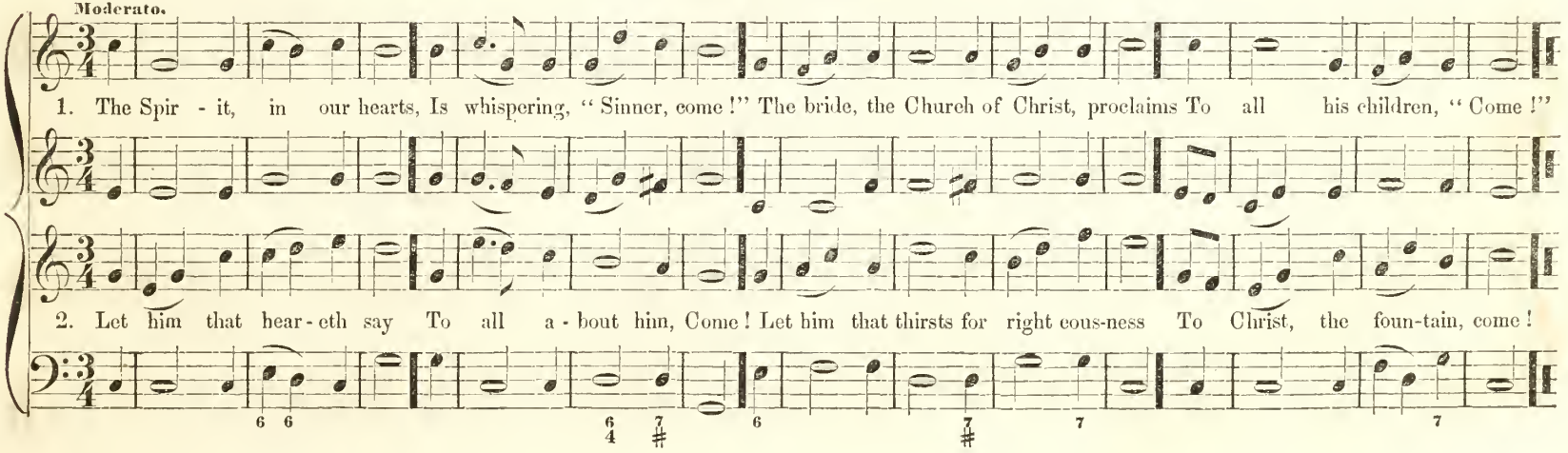
J. M. TRACY.



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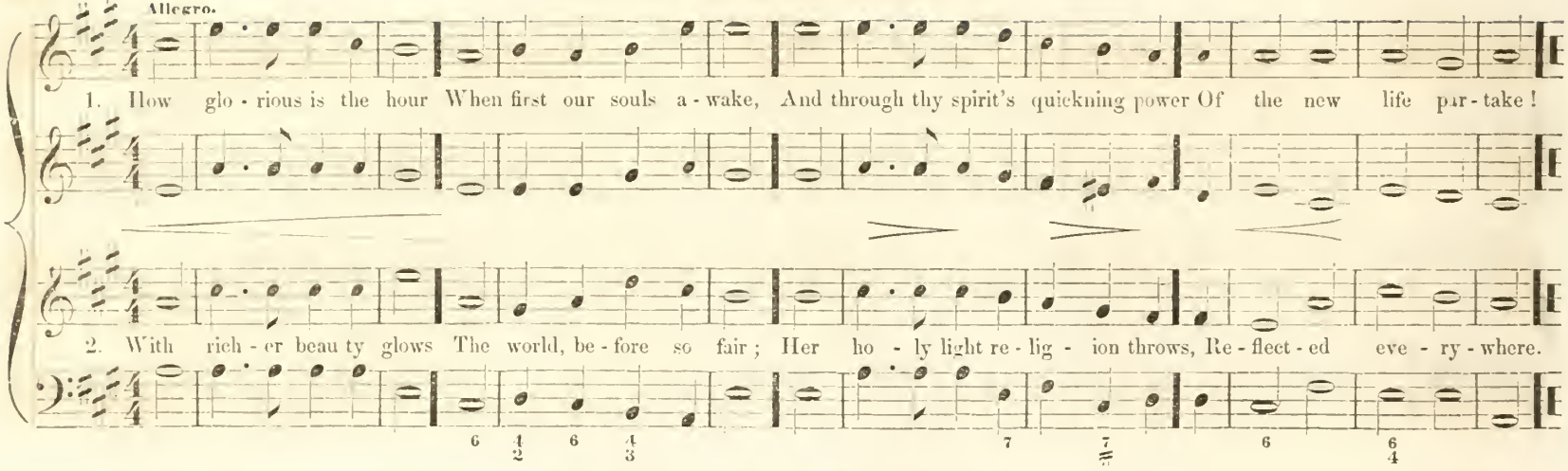

MONTROSE. S. M.

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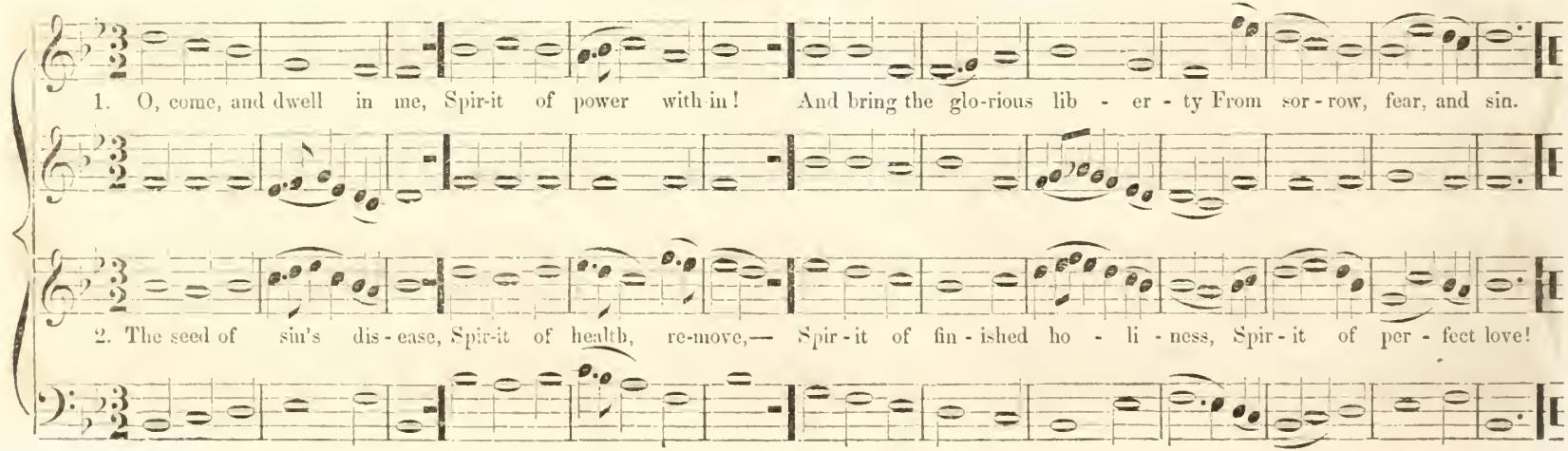
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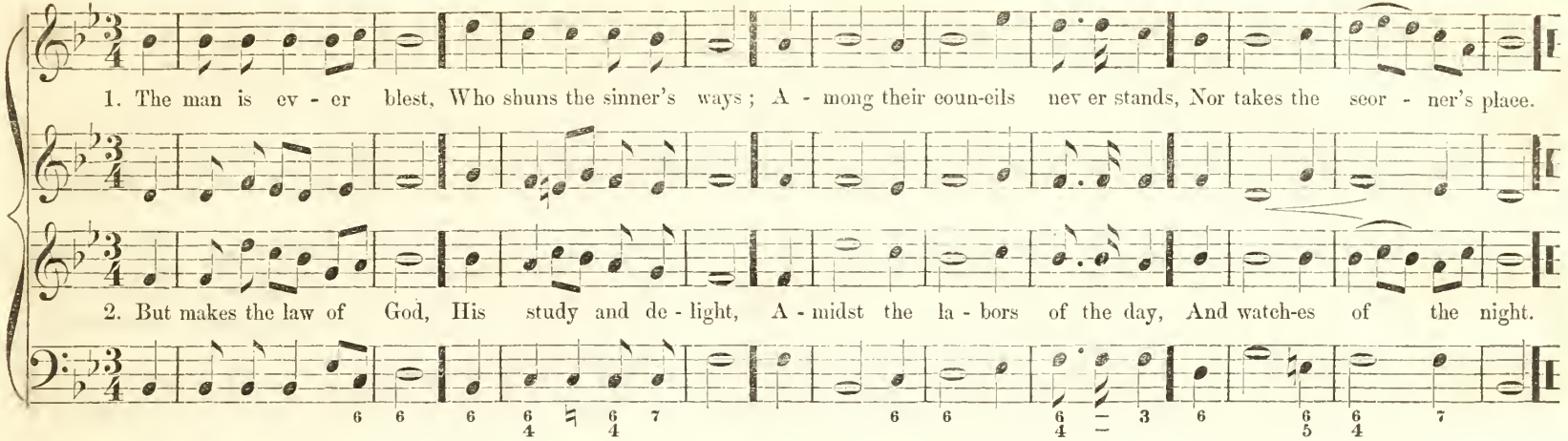

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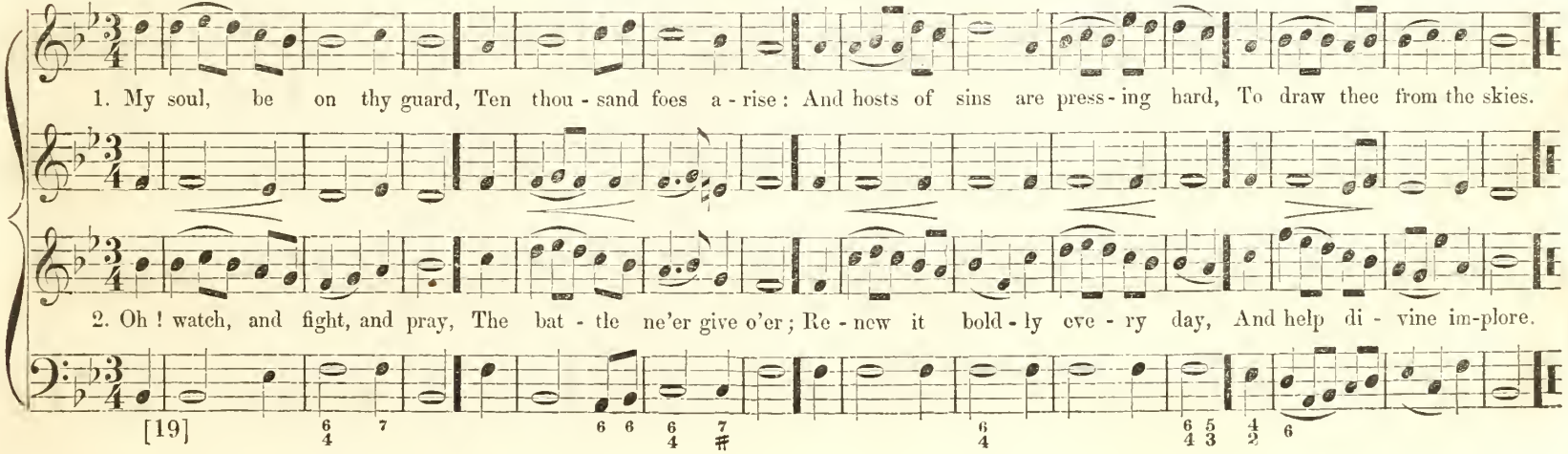
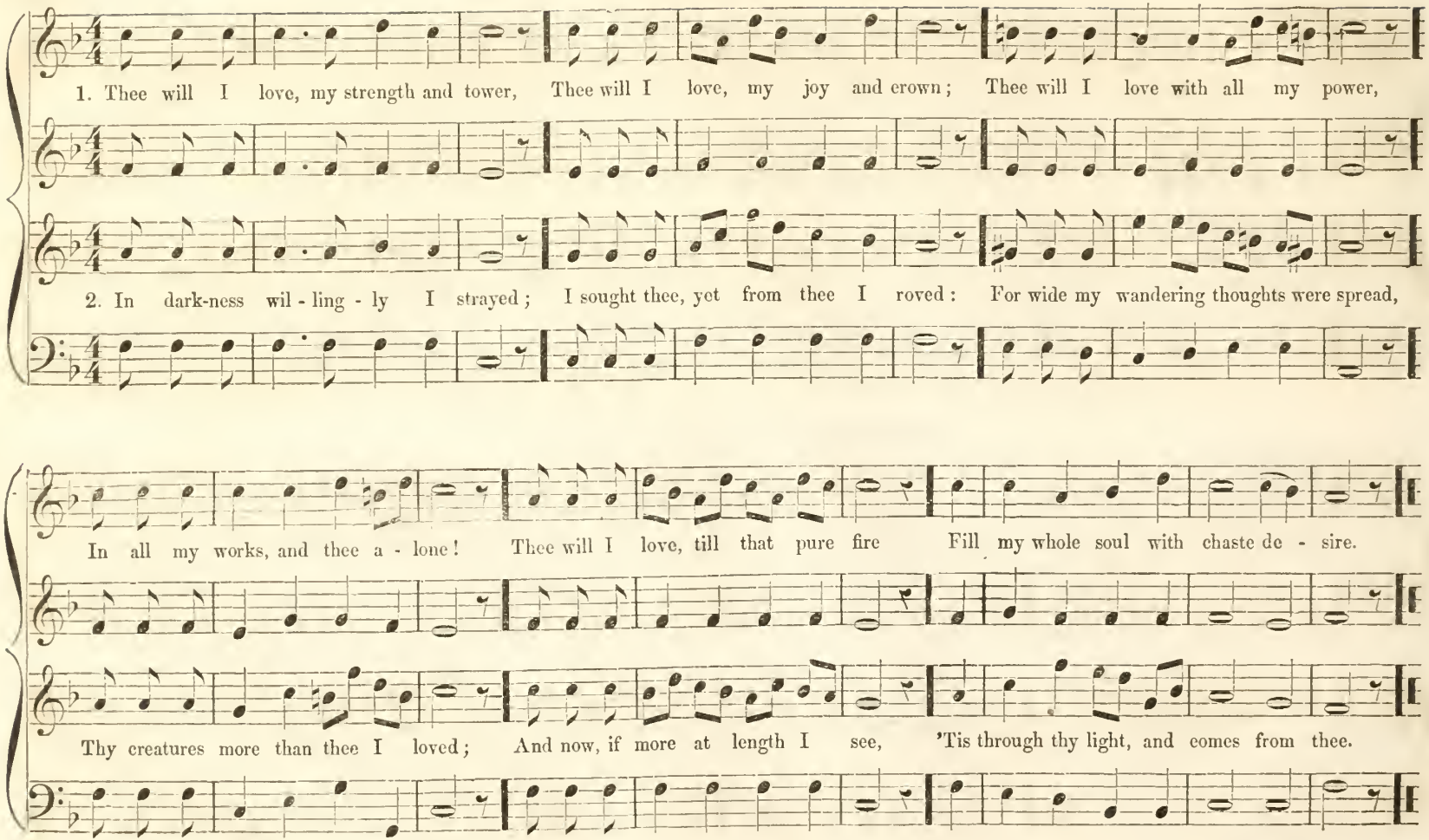
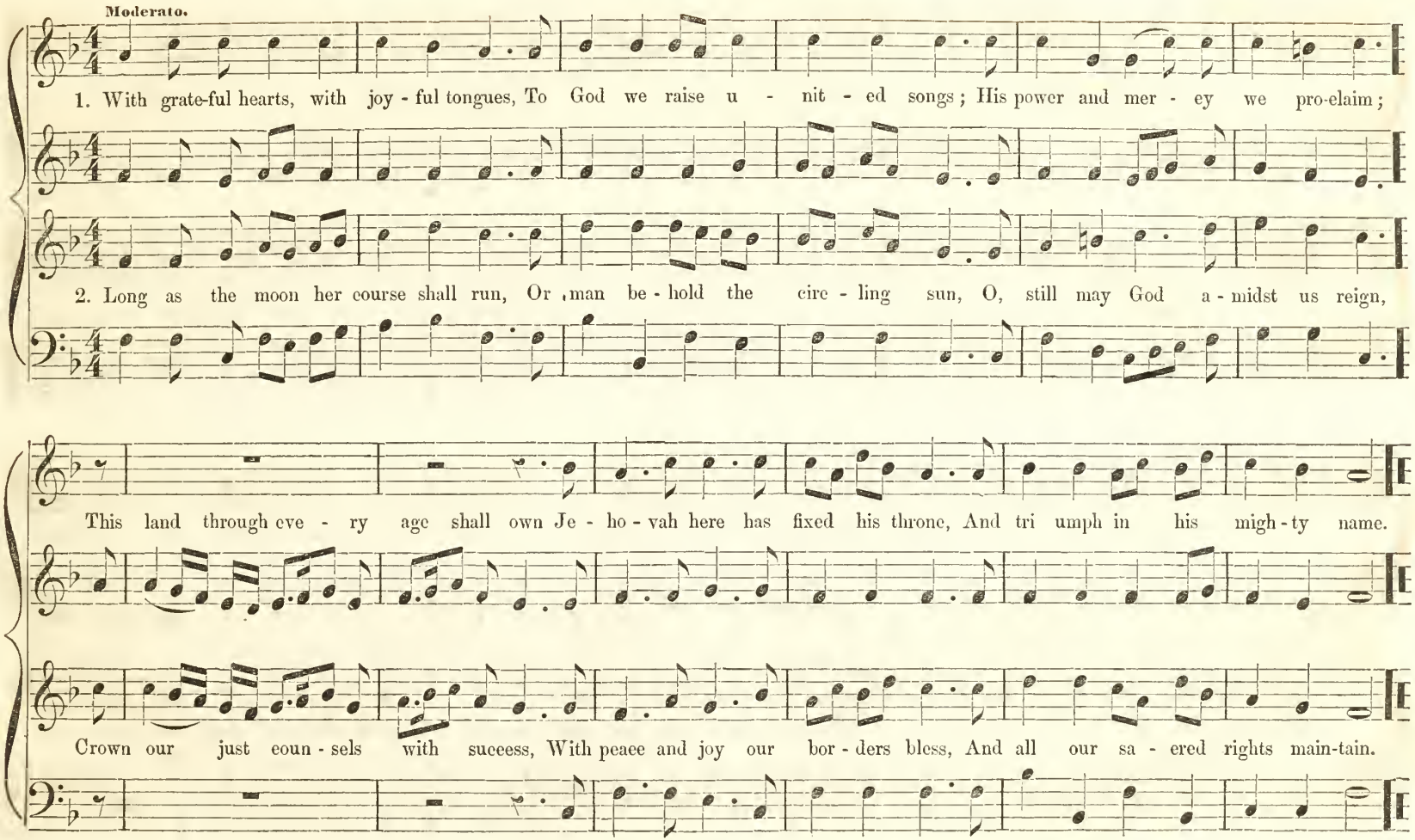
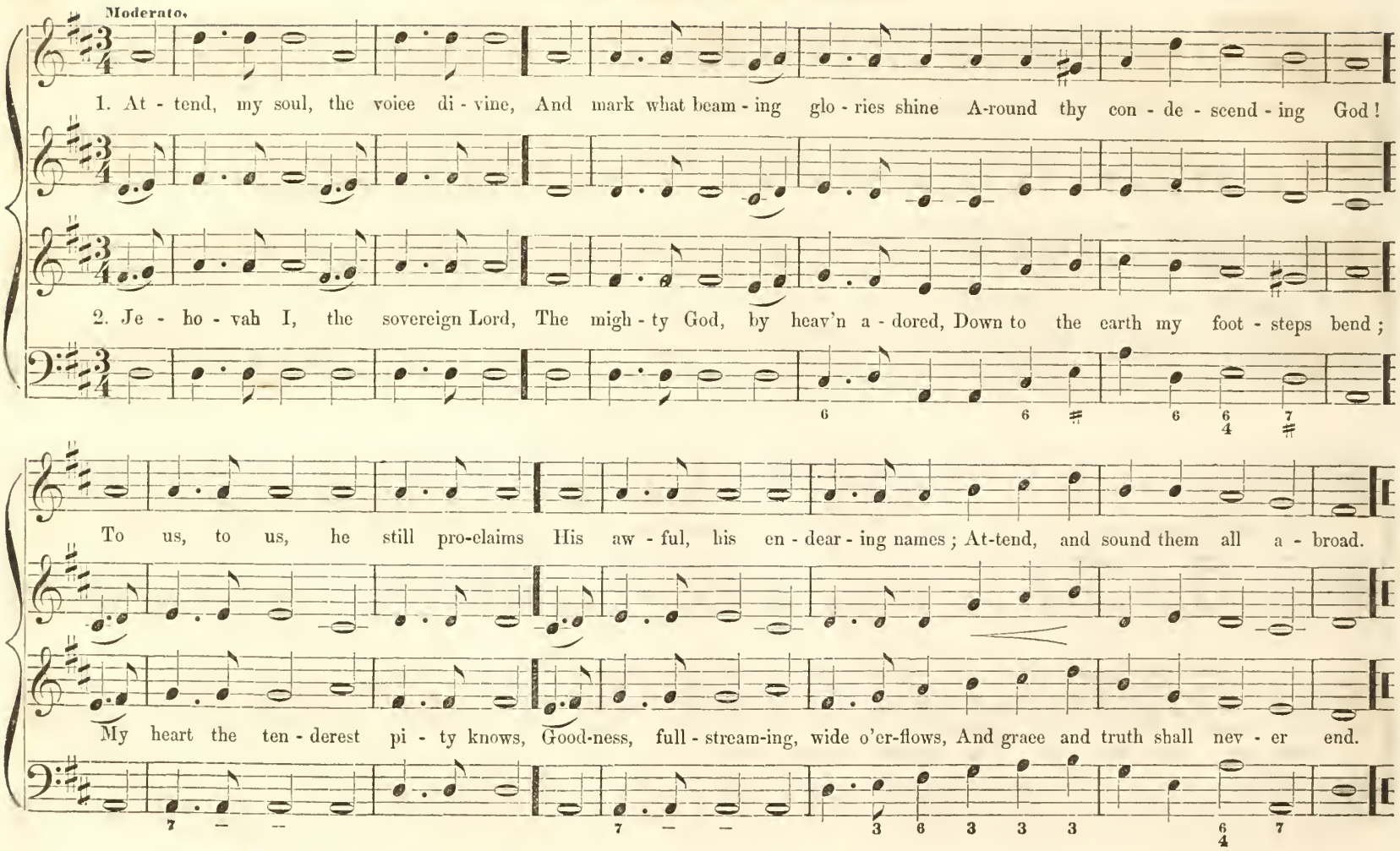
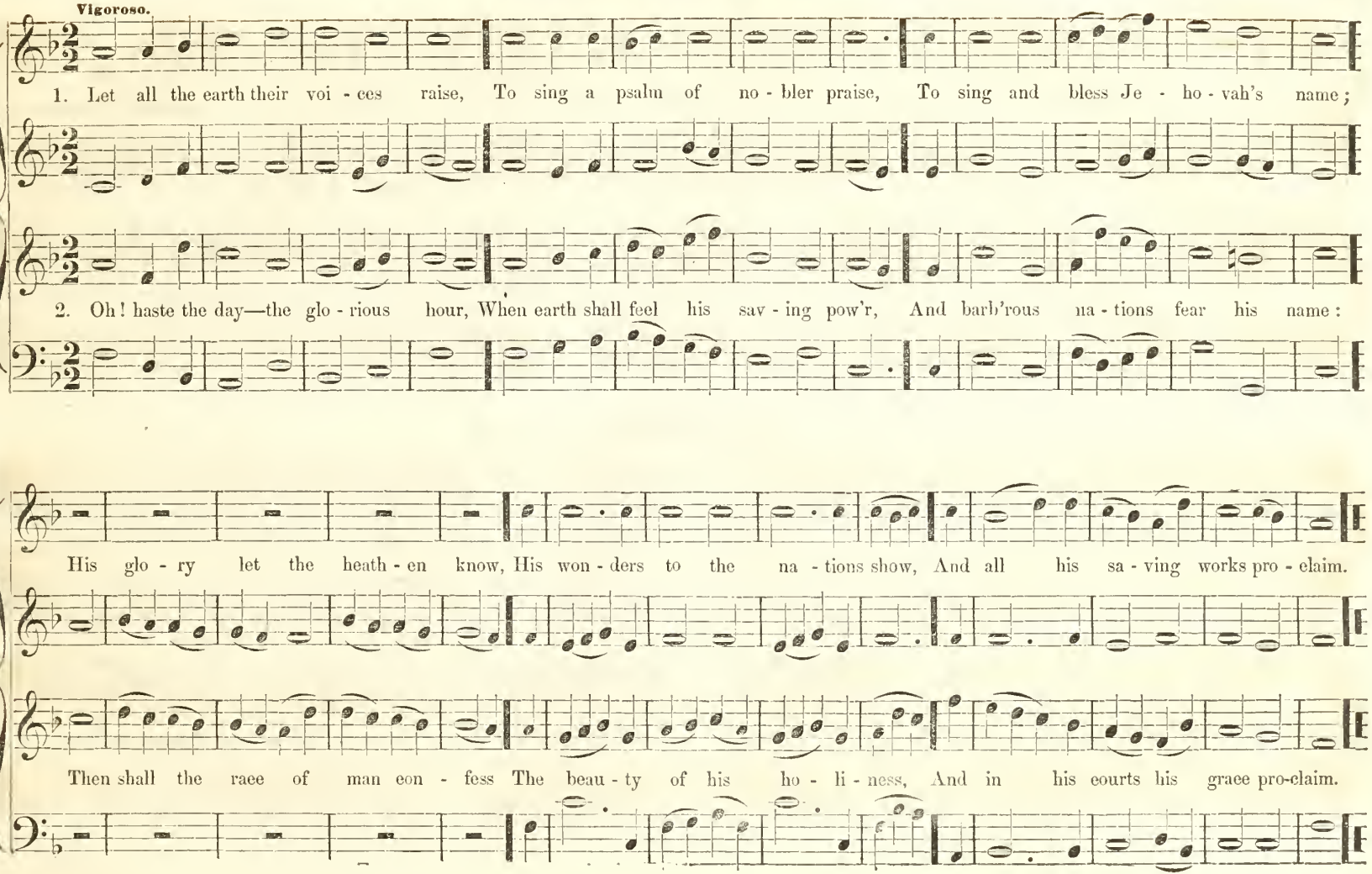
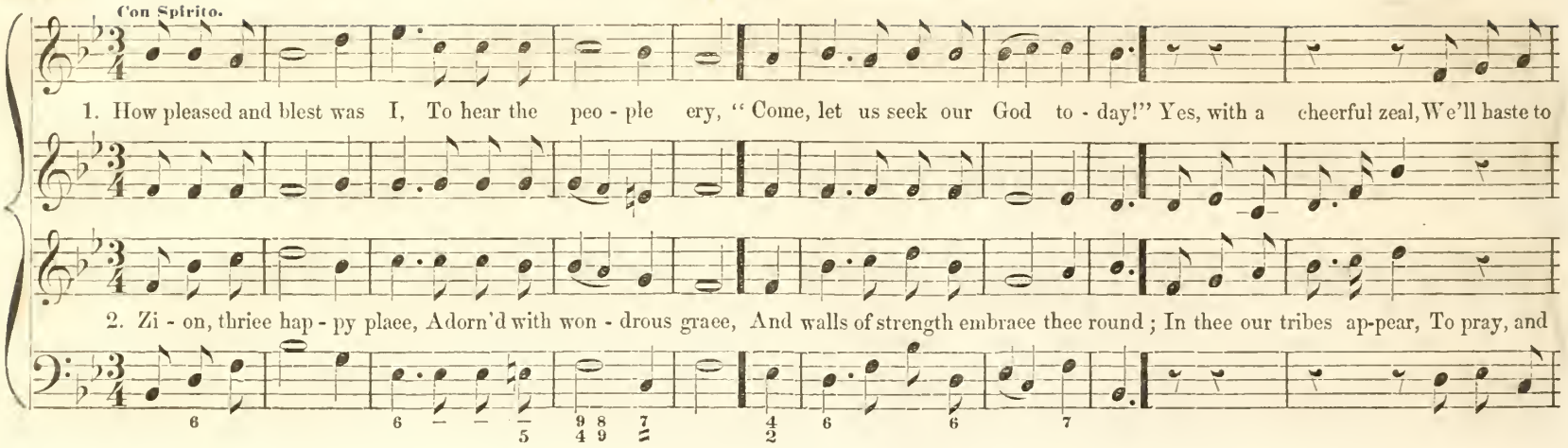
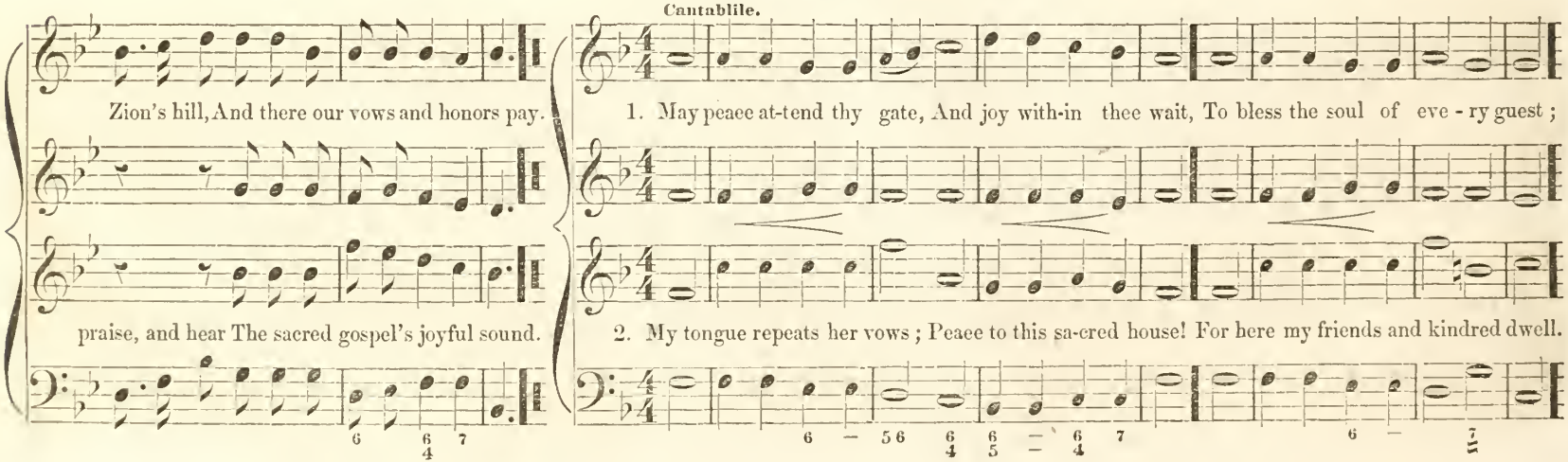
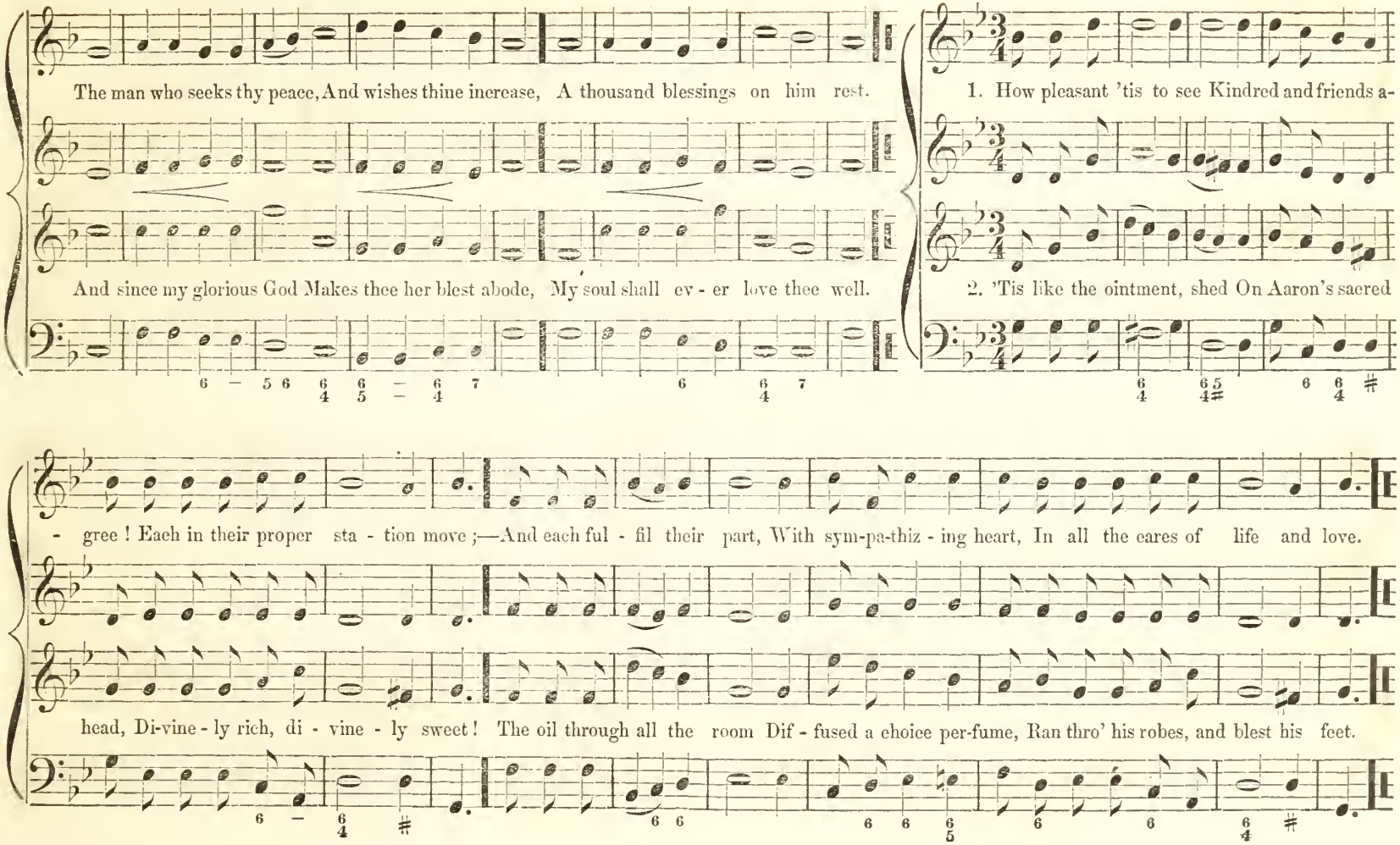

ST. LOUIS. L. P. M.

Arranged by C. S. MILLS.

Moderato.
1. With grate-ful hearts, with joy - ful tongues, To God we raise u - nit - ed songs; His power and mer - ey we pro-elaim;
2. Long as the moon her course shall run, Or man be - hold the cire - ling sun, O, still may God a - midst us reign,
This land through eve - ry age shall own Je - ho - vah here has fixed his throne, And tri umph in his migh - ty name.
Crown our just coun - sels with success, With peace and joy our bor - ders bless, And all our sa - ered rights main-tain.

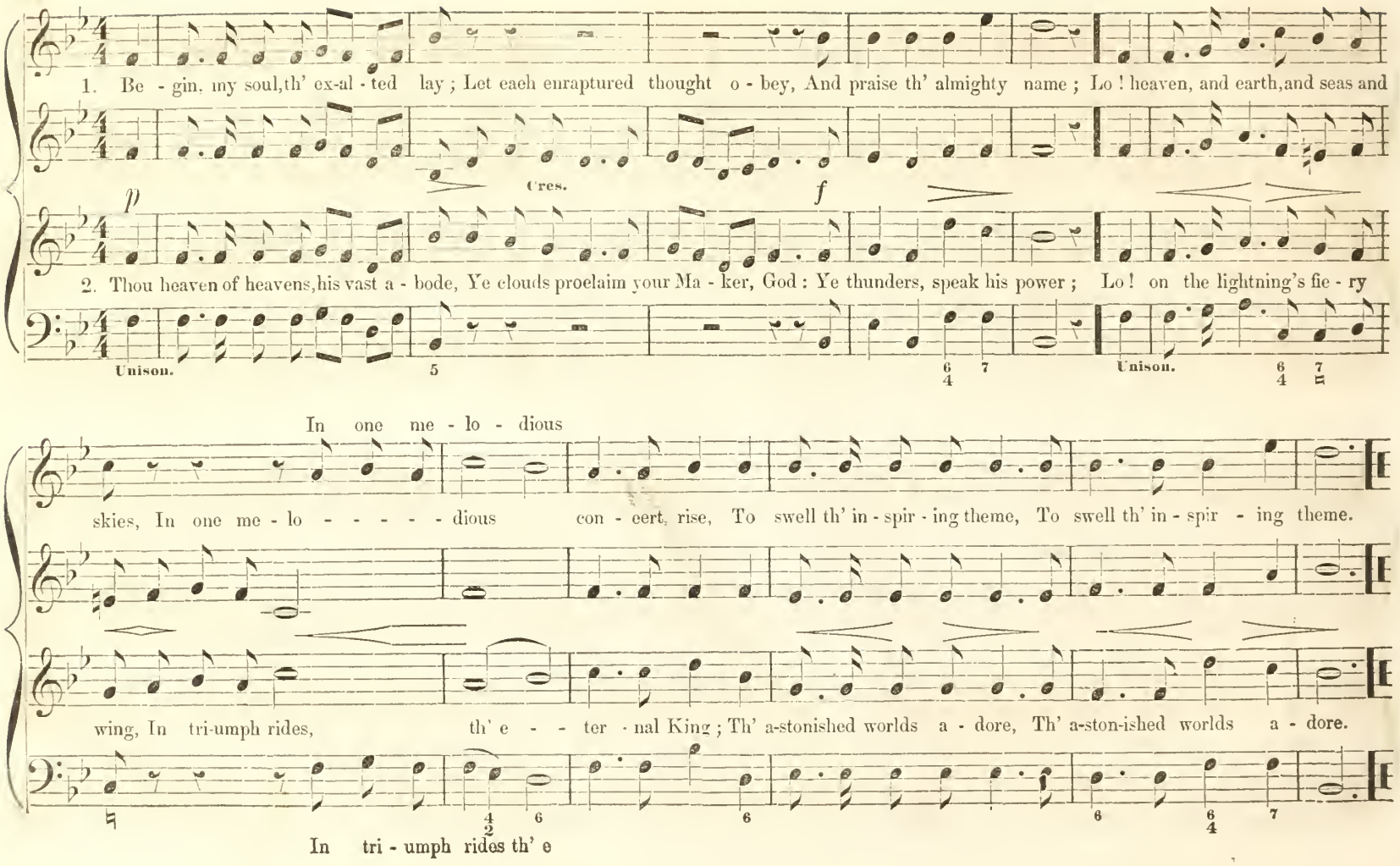
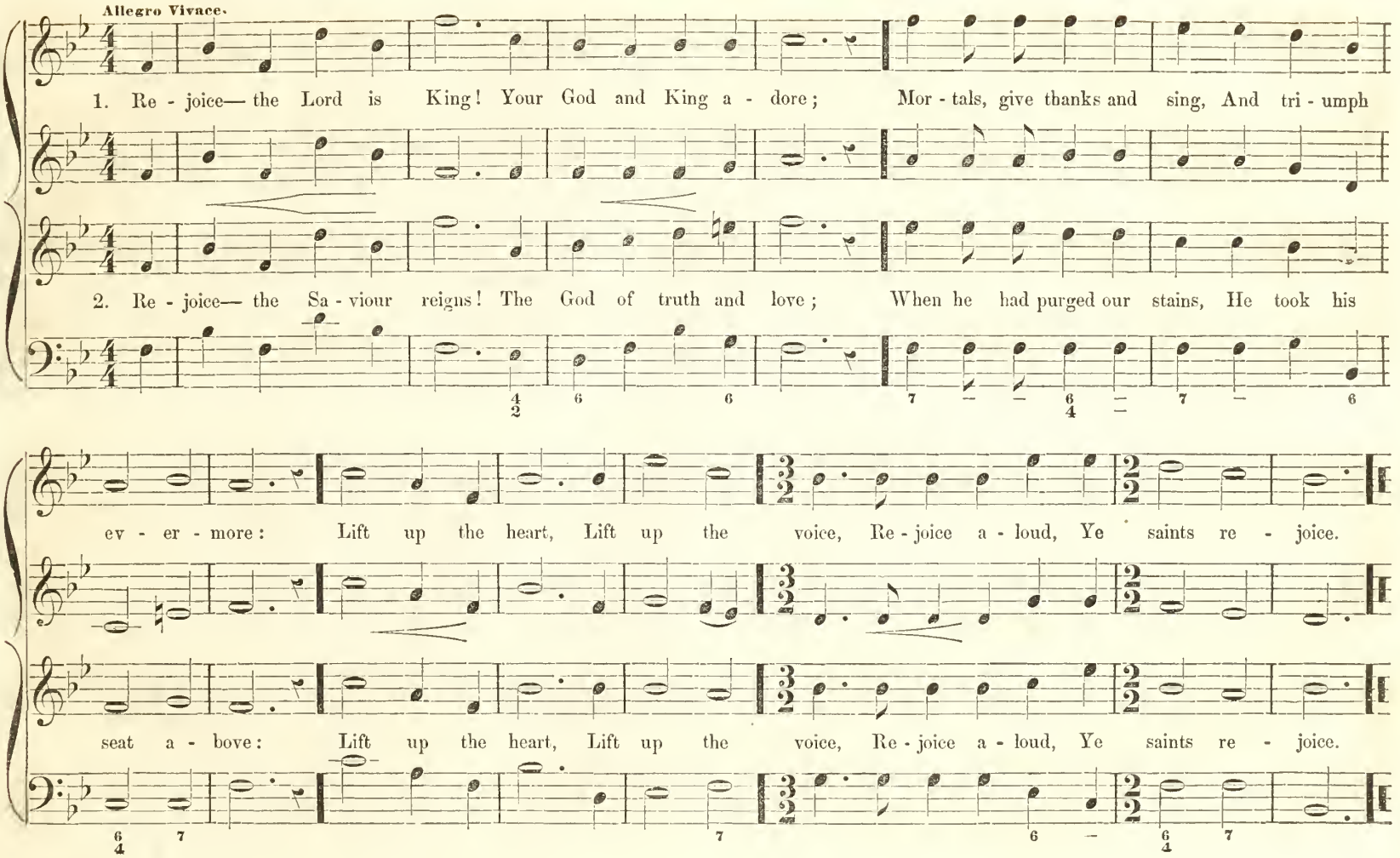
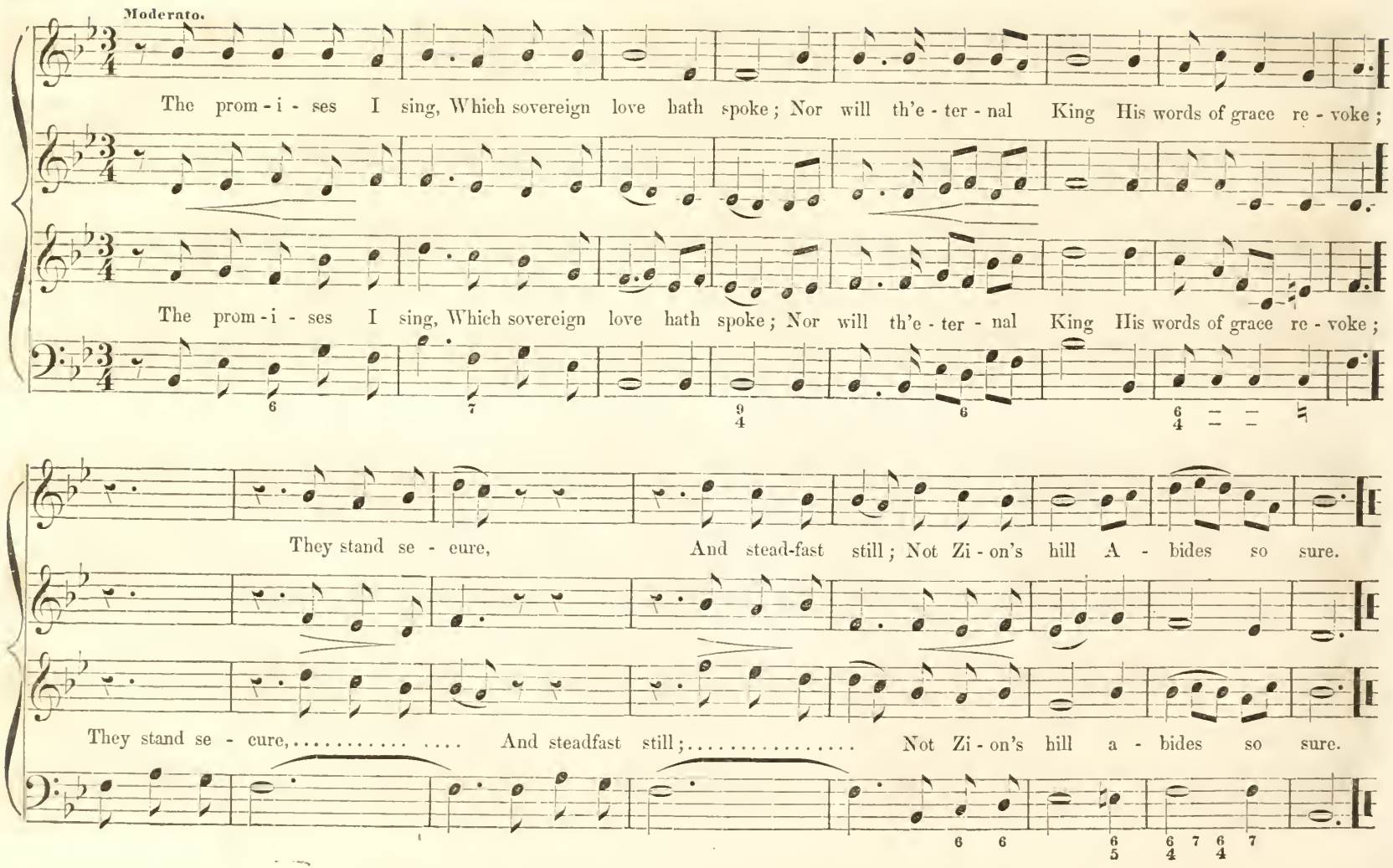
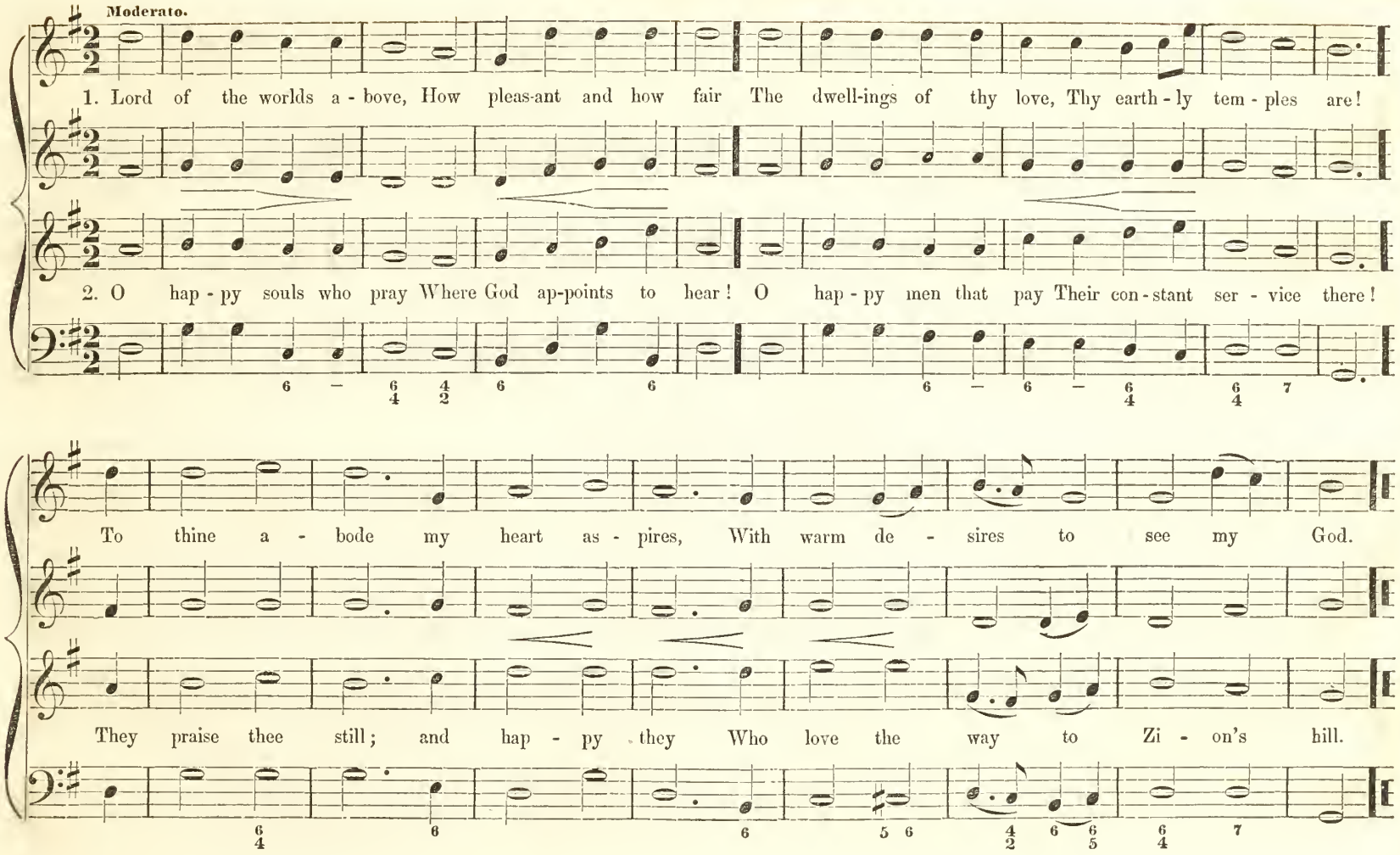
THOMPSON. L. P. M.

Vigoroso.
1. Let all the earth their voi - ces raise, To sing a psalm of no - bler praise, To sing and bless Je - ho - vah's name;
2. Oh! haste the day—the glo - rious hour, When earth shall feel his sav - ing pow'r, And barb'rous na - tions fear his name:
His glo - ry let the heath - en know, His won - ders to the na - tions show, And all his sa - ving works pro - claim.
Then shall the race of man con - fess The beau - ty of his ho - li - ness, And in his courts his grace pro-claim.



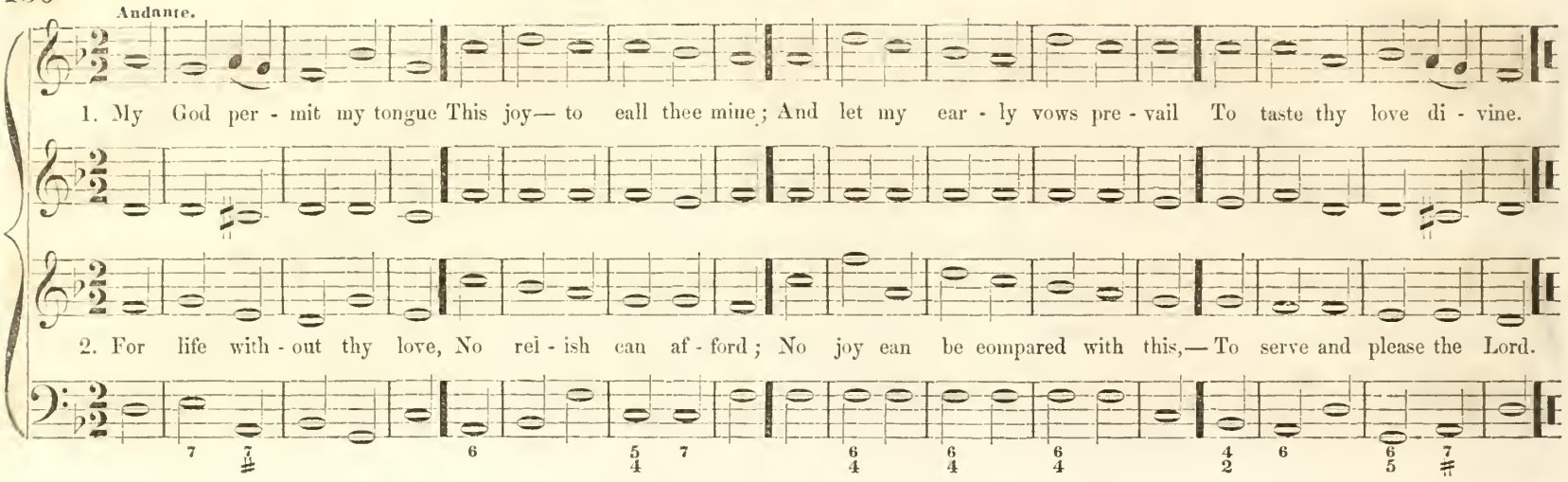
DILLINGHAM. S. P. M.



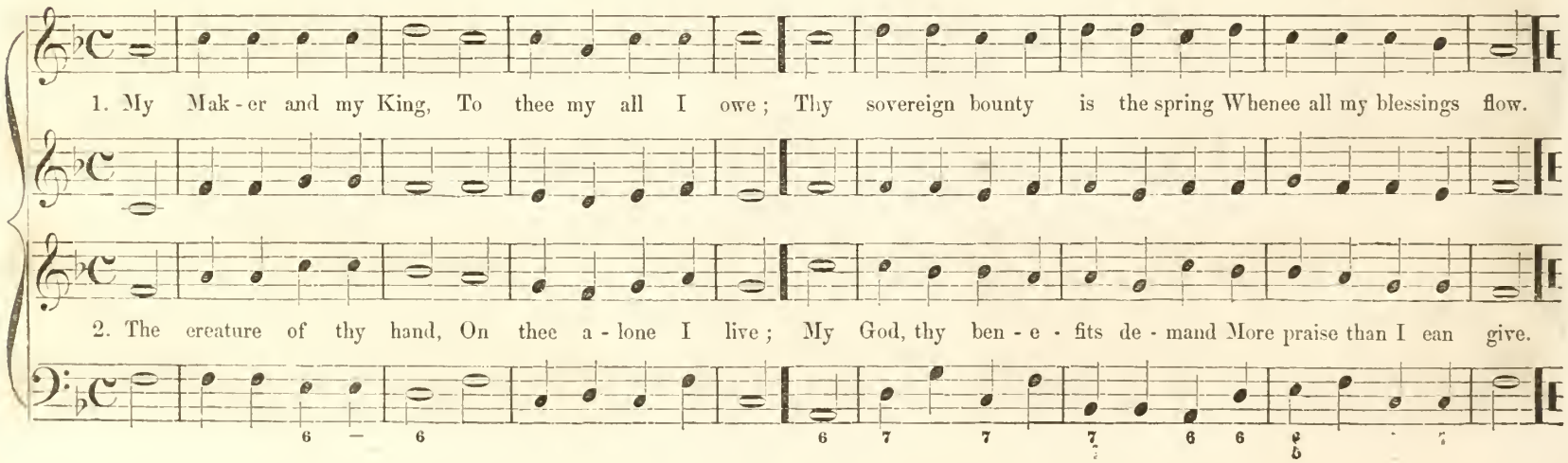
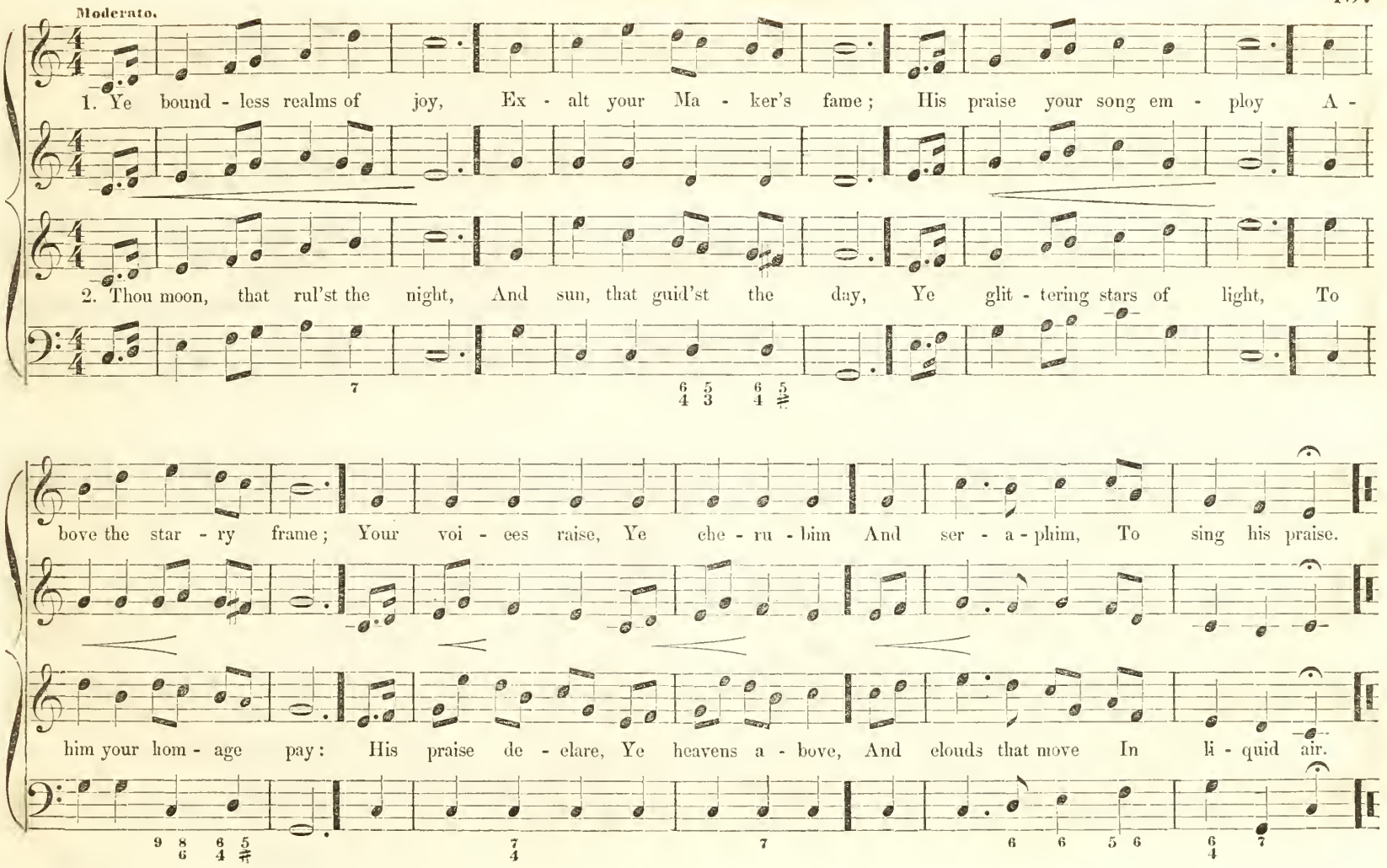
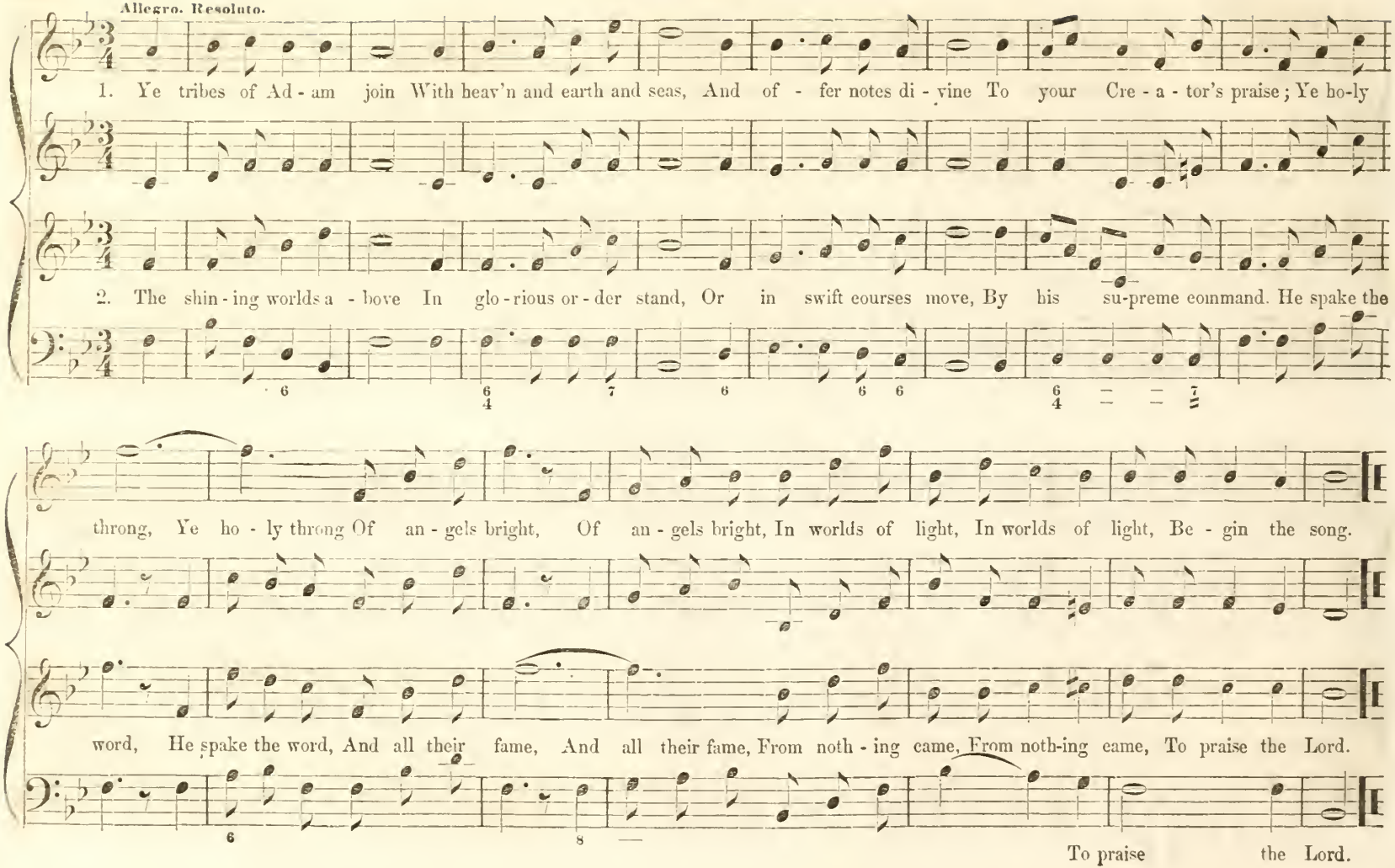
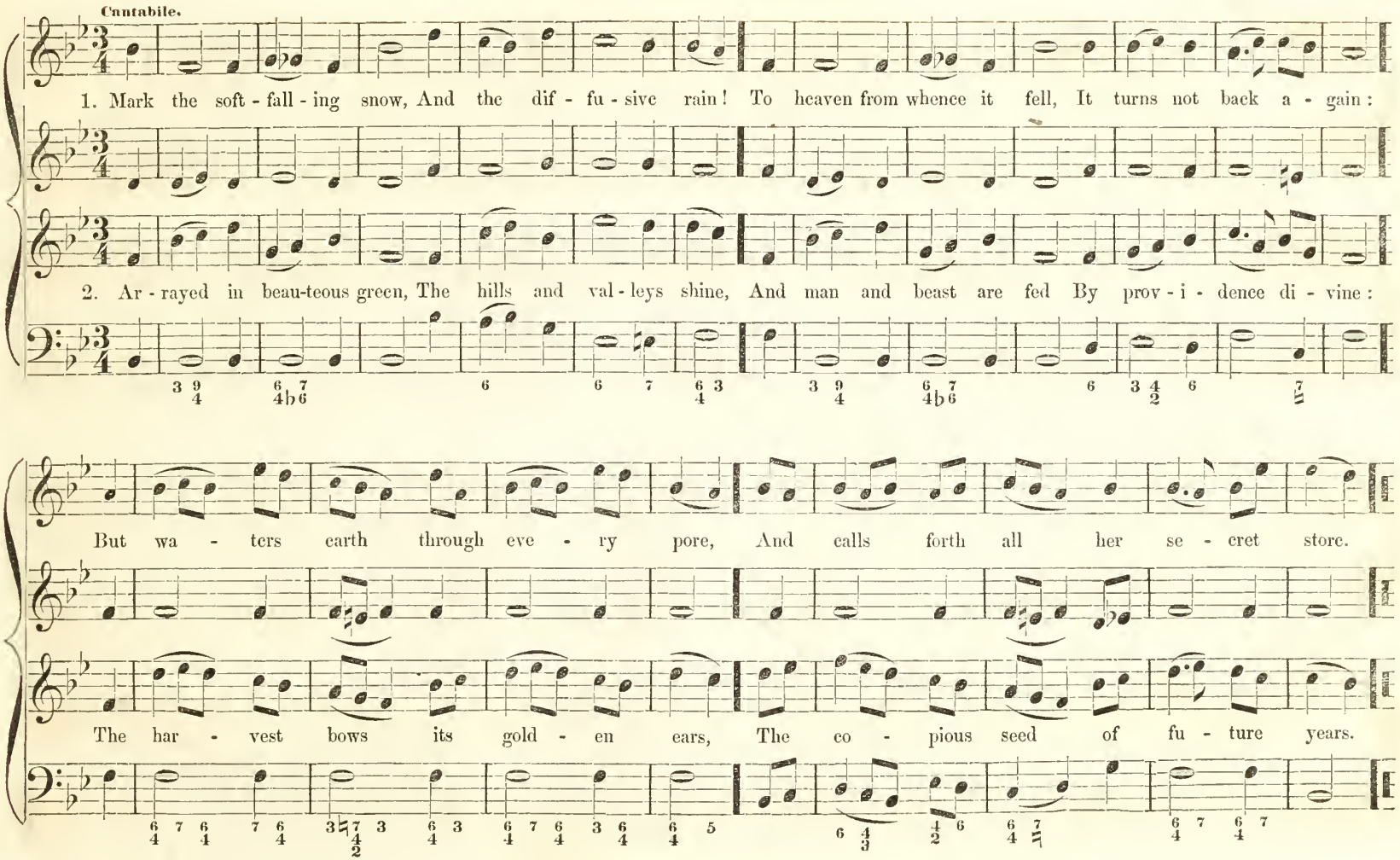
The man who seeks thy peace, And wishes thine increase, A thousand blessings on him rest.
And since my glorious God Makes thee her blest abode, My soul shall ev - er love thee well.
1. How pleasant 'tis to see Kindred and friends a-
2. 'Tis like the ointment, shed On Aaron's sacred
- gree ! Each in their proper sta - tion move ;—And each ful - fil their part, With sym-pa-thiz - ing heart, In all the cares of life and love.
head, Di-vine - ly rich, di - vine - ly sweet ! The oil through all the room Dif - fused a choice per-fume, Ran thro' his robes, and blest his feet.

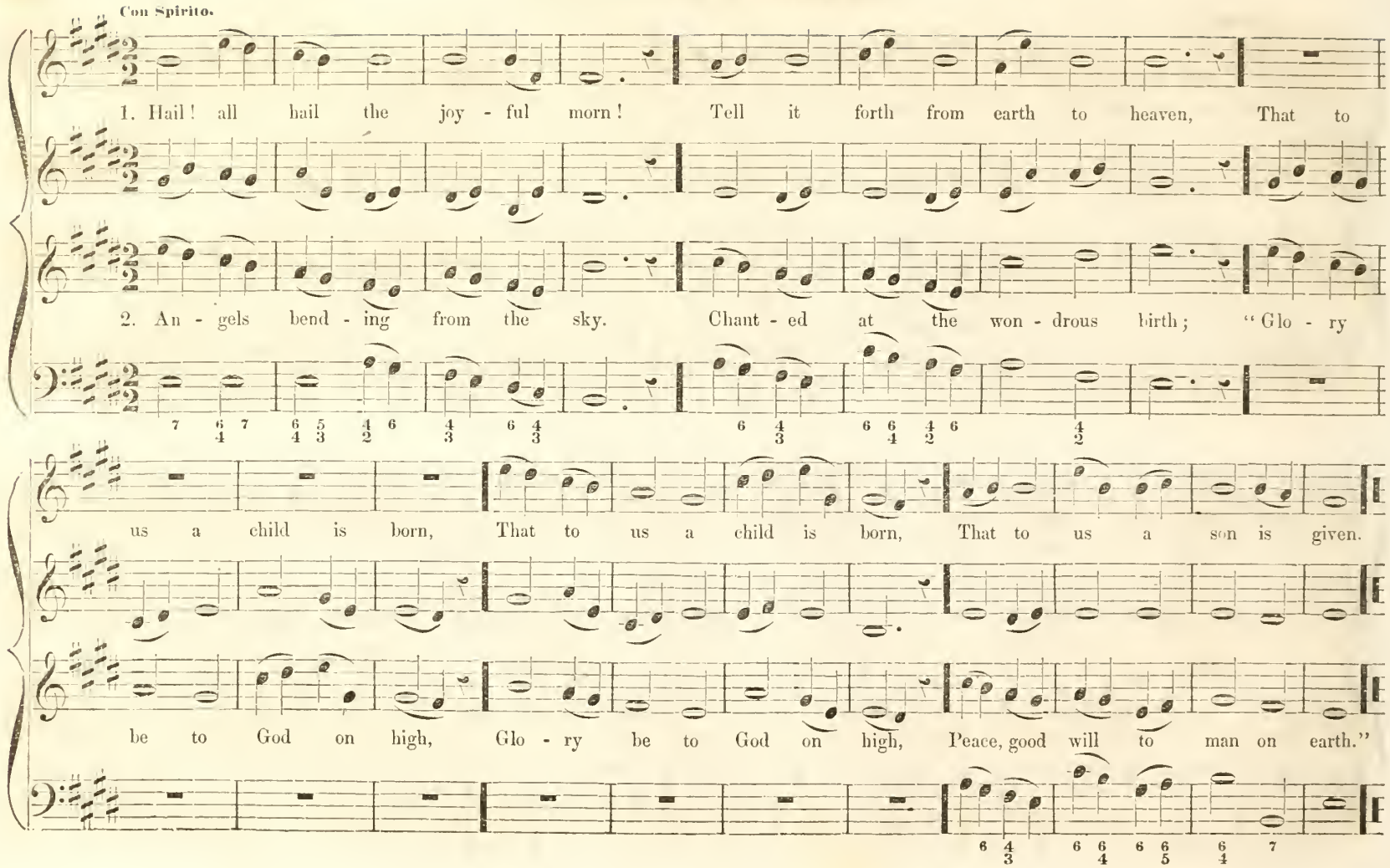

1. Be - gin, my soul, th' ex-al - ted lay; Let each enraptured thought o - bey, And praise th' almighty name; Lo! heaven, and earth, and seas and
Cres.
p
f
2. Thou heaven of heavens, his vast a - bode, Ye clouds proclaim your Ma - ker, God: Ye thunders, speak his power; Lo! on the lightning's fie - ry
Unison.
Unison.
In one me - lo - dious
skies, In one me - lo - - - - - dious con - cert rise, To swell th' in - spir - ing theme, To swell th' in - spir - ing theme.
wing, In tri-umph rides, th' e - - - ter - nal King; Th' a-stonished worlds a - dore, Th' a-ston-ished worlds a - dore.
In tri - umph rides th' e

Allegro Vivace.
1. Re - joice— the Lord is King! Your God and King a - dore; Mor - tals, give thanks and sing, And tri - umph
2. Re - joice— the Sa - viour reigns! The God of truth and love; When he had purged our stains, He took his
ev - er - more: Lift up the heart, Lift up the voice, Re - joice a - loud, Ye saints re - joice.
seat a - bove: Lift up the heart, Lift up the voice, Re - joice a - loud, Ye saints re - joice.

Moderato.
The prom - i - ses I sing, Which sovereign love hath spoke; Nor will th'e - ter - nal King His words of grace re - voke;
The prom - i - ses I sing, Which sovereign love hath spoke; Nor will th'e - ter - nal King His words of grace re - voke;
They stand se - eure, And stead-fast still; Not Zi - on's hill A - bides so sure.
They stand se - cure, ... And steadfast still; ..... Not Zi - on's hill a - bides so sure.

Moderato.
1. Lord of the worlds a - bove, How pleas-ant and how fair The dwell-ings of thy love, Thy earth - ly tem - ples are!
2. O hap - py souls who pray Where God ap-points to hear! O hap - py men that pay Their con - stant ser - vice there!
To thine a - bode my heart as - pires, With warm de - sires to see my God.
They praise thee still; and hap - py they Who love the way to Zi - on's hill.

SOMERVILLE. S. M.

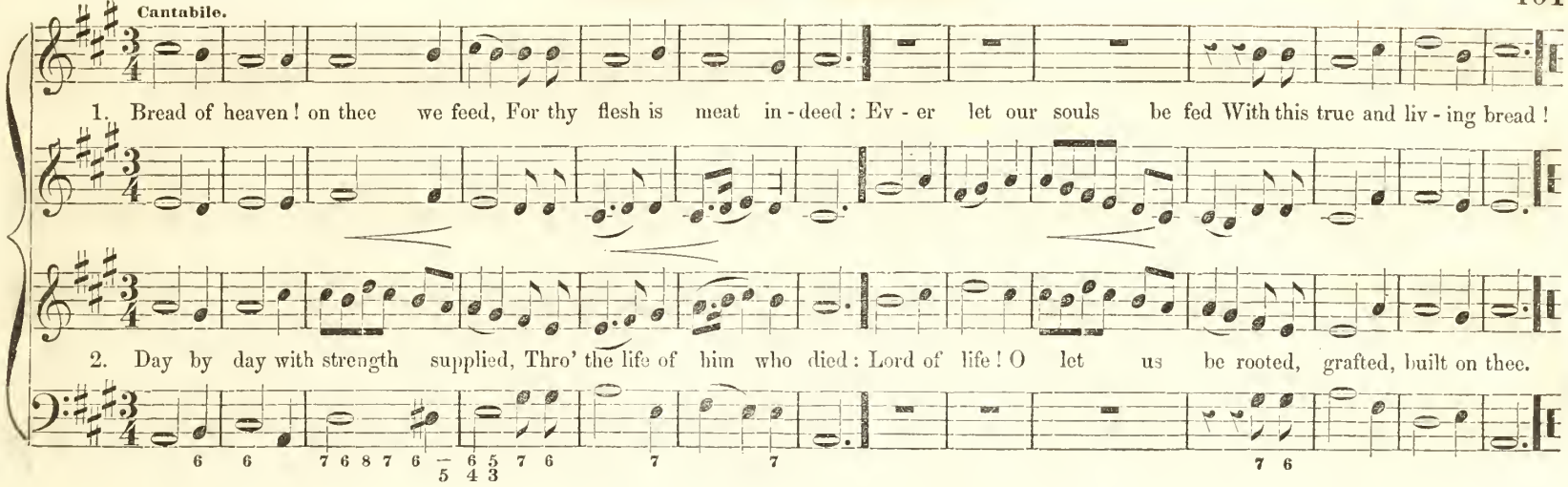


RICHARDSON. S. M.

NATHAN RICHARDSON.

Moderato.
1. Ye bound - less realms of joy, Ex - alt your Ma - ker's fame; His praise your song em - ploy A -
2. Thou moon, that rul'st the night, And sun, that guid'st the day, Ye glit - tering stars of light, To
bove the star - ry frame; Your voi - ces raise, Ye che - ru - bim And ser - a - phim, To sing his praise.
him your hom - age pay: His praise de - clare, Ye heavens a - bove, And clouds that move In li - quid air.

Allegro. Resoluto.
1. Ye tribes of Ad - am join With heav'n and earth and seas, And of - fer notes di - vine To your Cre - a - tor's praise; Ye ho-ly
2. The shin - ing worlds a - bove In glo - rious or - der stand, Or in swift courses move, By his su-preme command. He spake the
throng, Ye ho - ly throng Of an - gels bright, Of an - gels bright, In worlds of light, In worlds of light, Be - gin the song.
word, He spake the word, And all their fame, And all their fame, From noth - ing came, From noth-ing came, To praise the Lord.
To praise the Lord.

Cantabile.
1. Mark the soft - fall - ing snow, And the dif - fu - sive rain! To heaven from whence it fell, It turns not back a - gain:
2. Ar - rayed in beau-teous green, The hills and val - leys shine, And man and beast are fed By prov - i - dence di - vine:
But wa - ters earth through eve - ry pore, And calls forth all her se - cret store.
The har - vest bows its gold - en ears, The co - pious seed of fu - ture years.

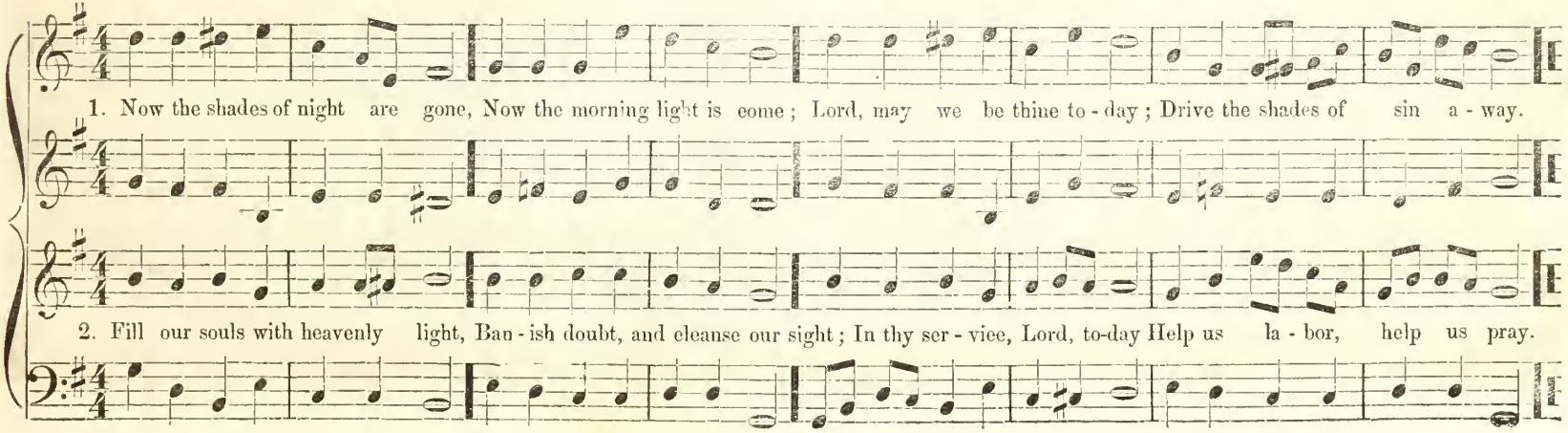
DANVERS. 7s.

Con Spirito.
1. Hail! all hail the joy - ful morn! Tell it forth from earth to heaven, That to
2. An - gels bend - ing from the sky. Chant - ed at the won - drous birth; "Glo - ry
us a child is born, That to us a child is born, That to us a son is given.
be to God on high, Glo - ry be to God on high, Peace, good will to man on earth."

WALTHAM. 7s.



BELCHER. 7s.

A. M. KNIGHT.



BALTIMORE. 7s. Double.

Moderato.

FINE.

1. Lord, what of - fering shall we bring, At thine al - tars when we bow! } Soft com-pas-sion's feel-ing soul, By the melt-ing eye expressed ;
Hearts, the pure un-sul-lied spring, Whence the kind af - fec-tion flows ; }
Sym-pa - thy, at whose con - trol Sor - row leaves the wounded breast ;

QUARTETTE.

2. Wil - ling hands to lead the blind, Bind the wounded, feed the poor ; } Teach us, O thou Heavenly King, Thus to show our grate-ful mind,
Love, em - brae - ing all our kind ; Char - i - ty, with liberal store :— }
Thus the ae - cepted offering bring, Love to thee and all man - kind.

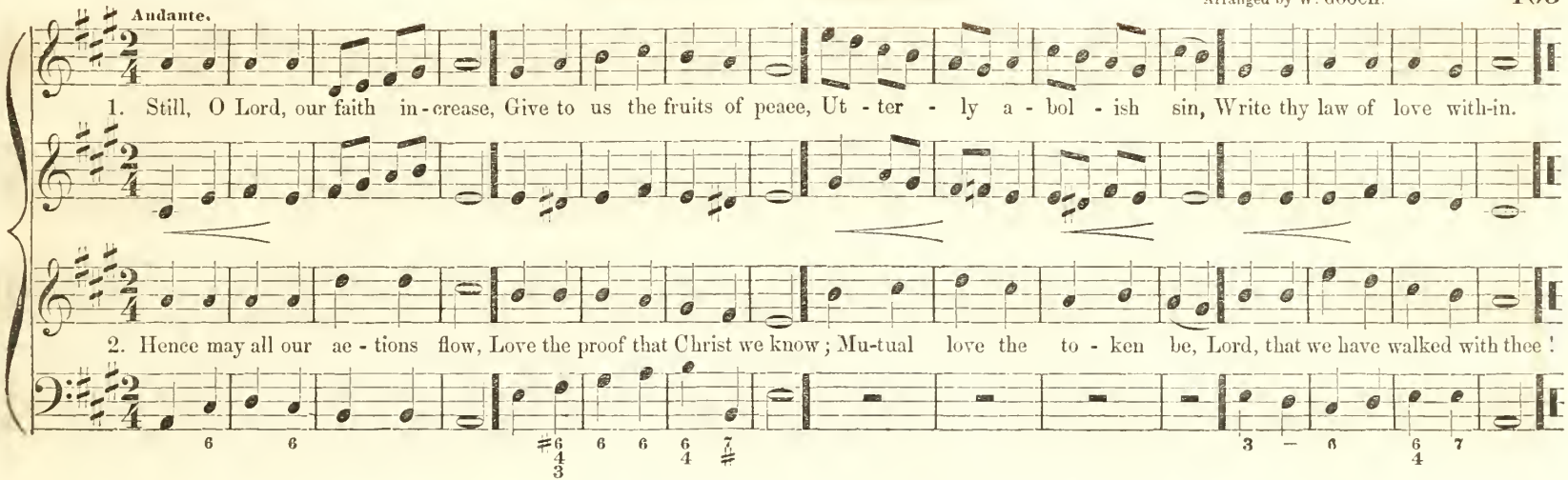
SHAW. 7s.

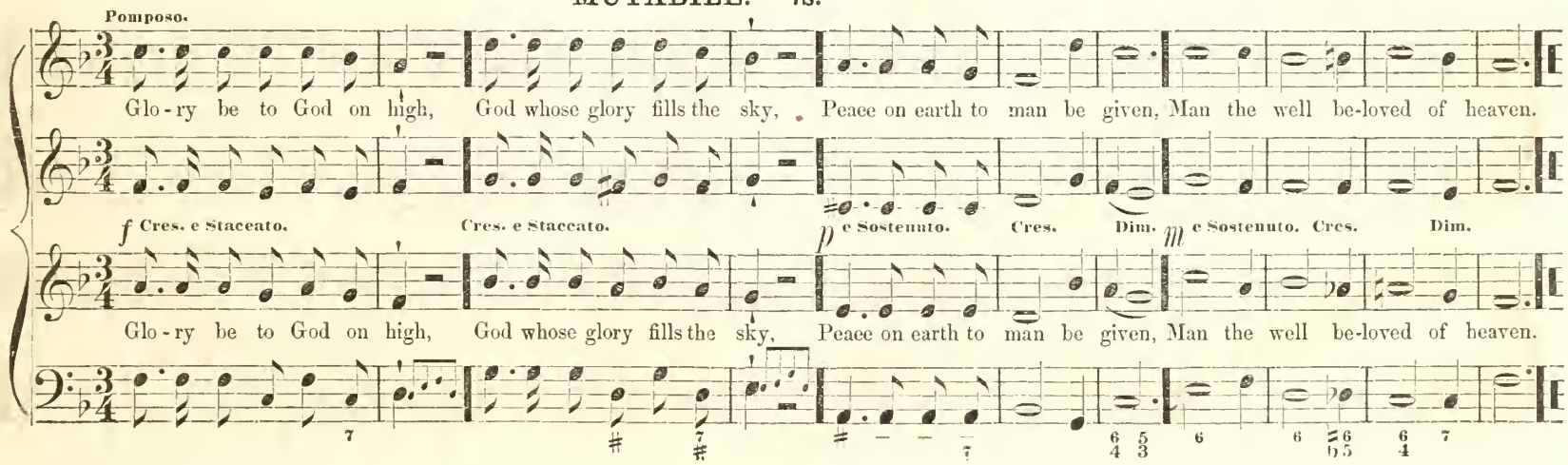
J. M. TRACY.

1. Blest in - strue - tor, from thy ways Who can tell how oft he strays ? Purge me from the guilt that lies Wrapt within my heart's disguise.

2. Let my tongue from er - ror free, Speak the words ap-proved by thee ; To thine all - ob - serv-ing eyes Let our thoughts accept - ed rise.

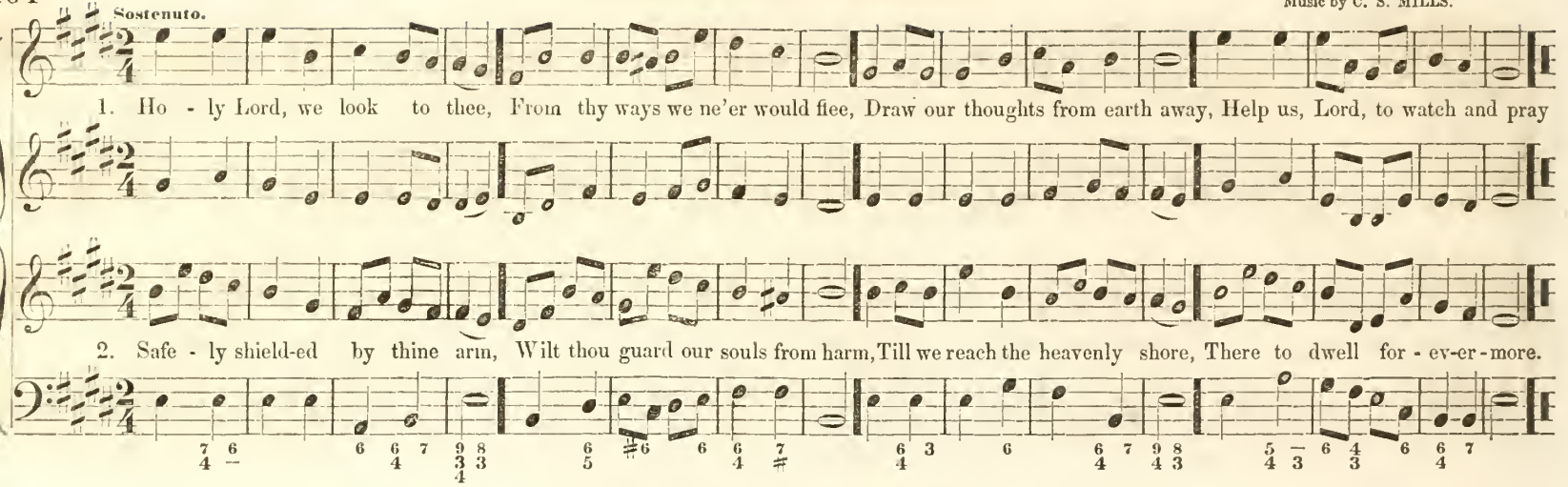
RINCK. 7s.

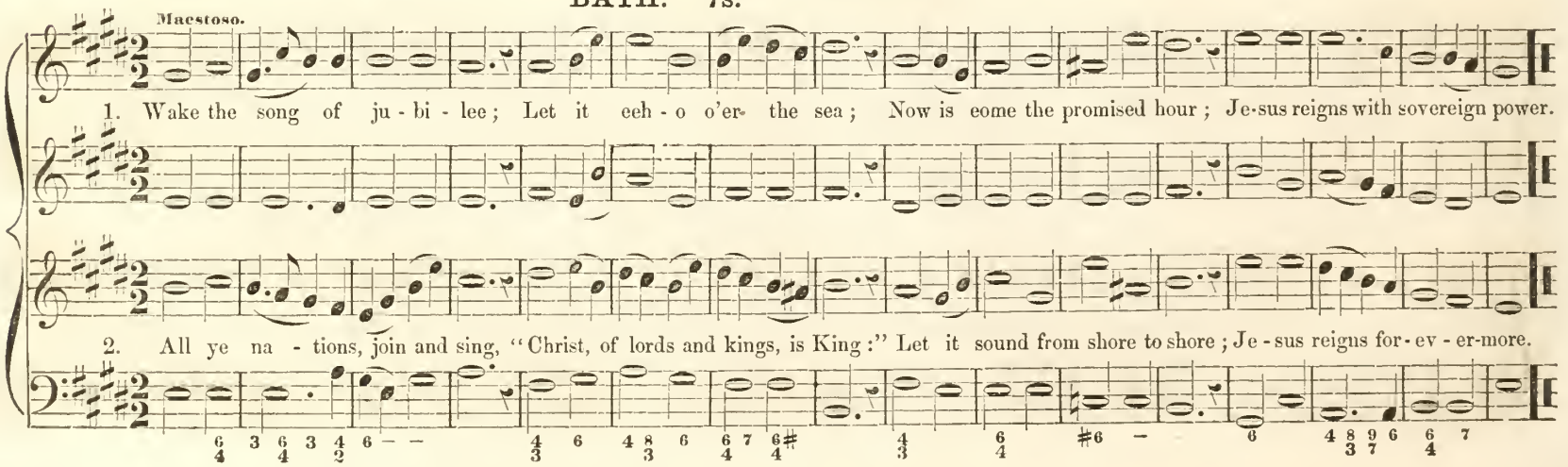
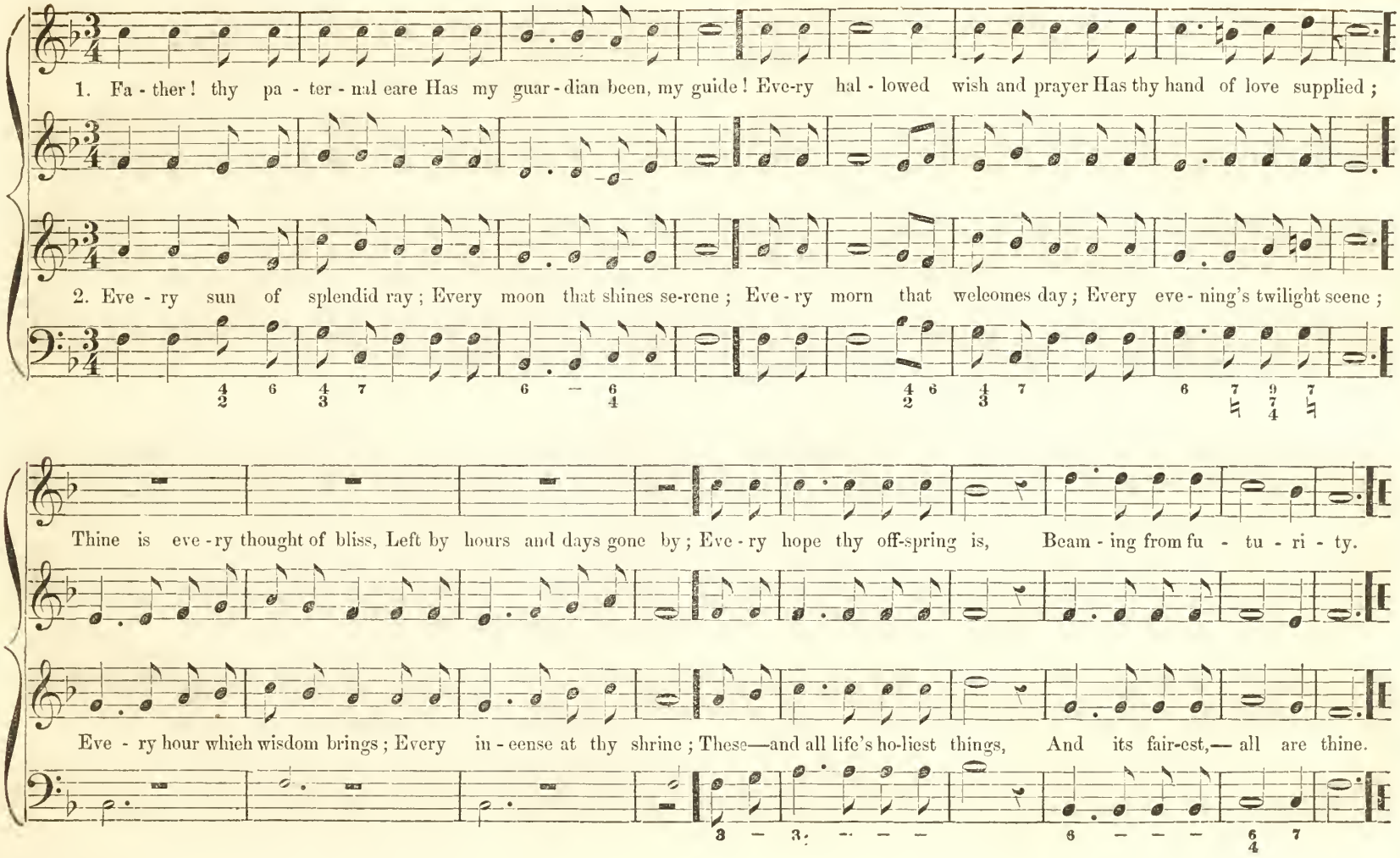
Arranged by W. GOOCH.

MUTABILE. 7s.



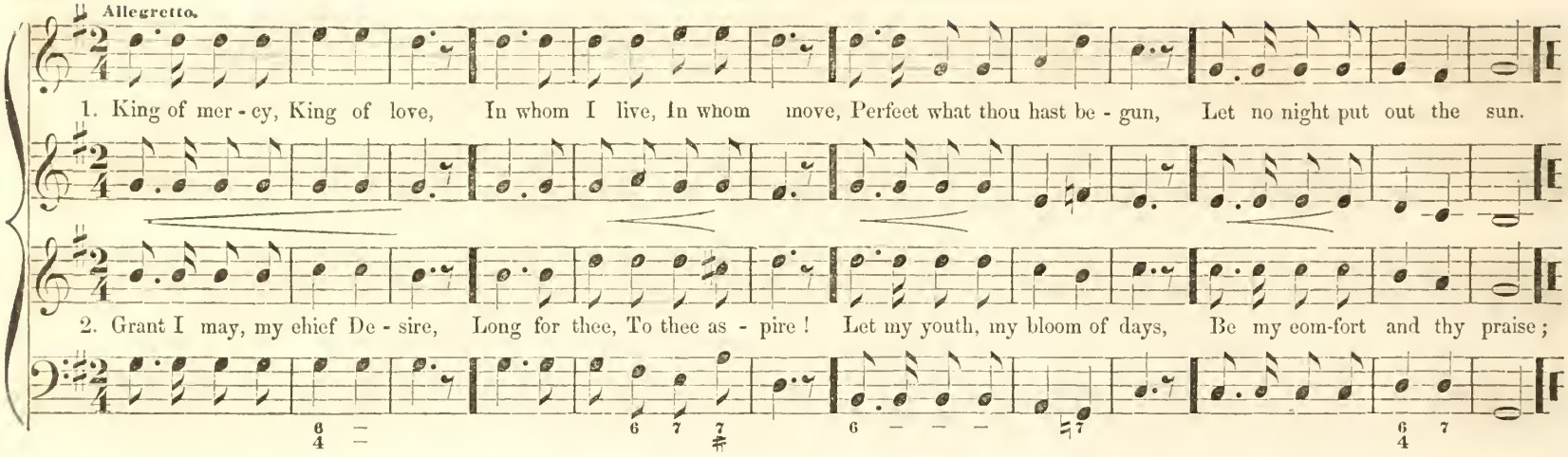
BALDWIN. 7s.

Words by Miss H. M. CHILD.
Music by C. S. MILLS.

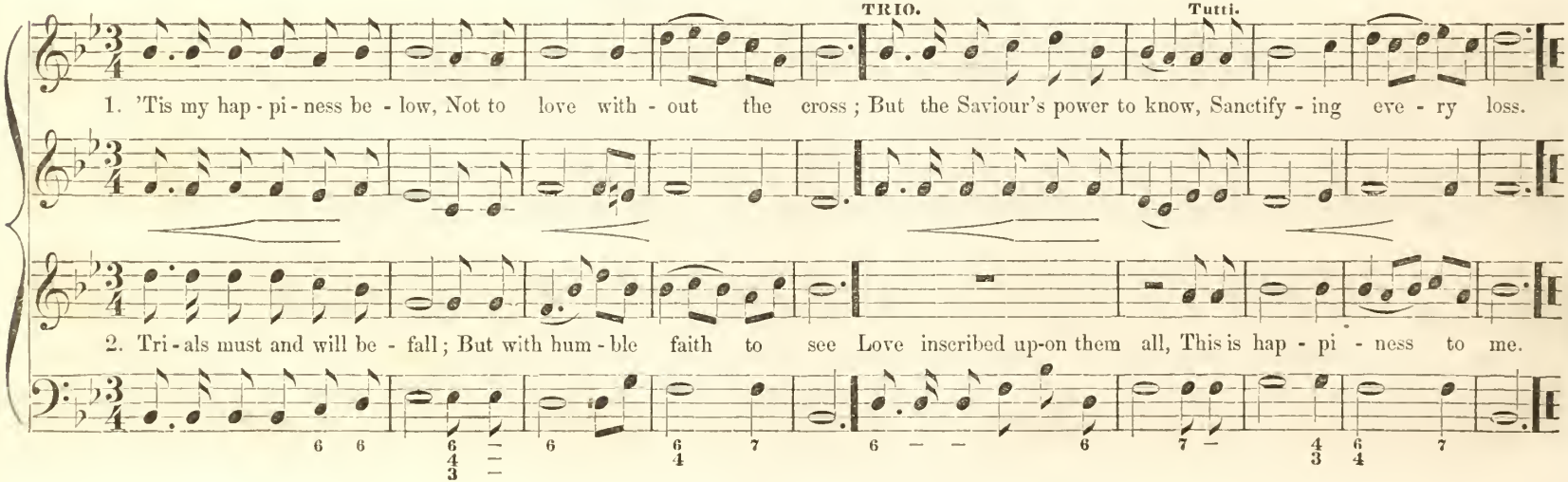


BATH. 7s.

1. Fa - ther! thy pa - ter - nal eare Has my guar - dian been, my guide! Eve-ry hal - lowed wish and prayer Has thy hand of love supplied;
2. Eve - ry sun of splendid ray; Every moon that shines se-rene; Eve - ry morn that welcomes day; Every eve - ning's twilight scene;
Thine is eve - ry thought of bliss, Left by hours and days gone by; Eve - ry hope thy off-spring is, Beam - ing from fu - tu - ri - ty.
Eve - ry hour which wisdom brings; Every in - cense at thy shrine; These—and all life's ho-liest things, And its fair-est,— all are thine.

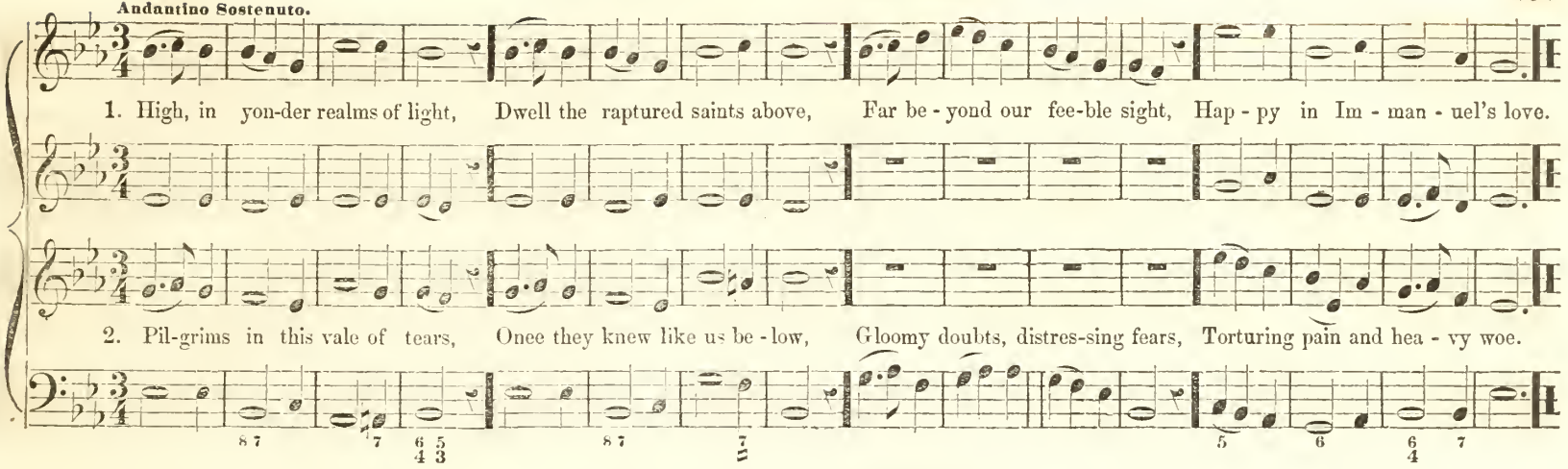
PROVIDENCE. 7s.



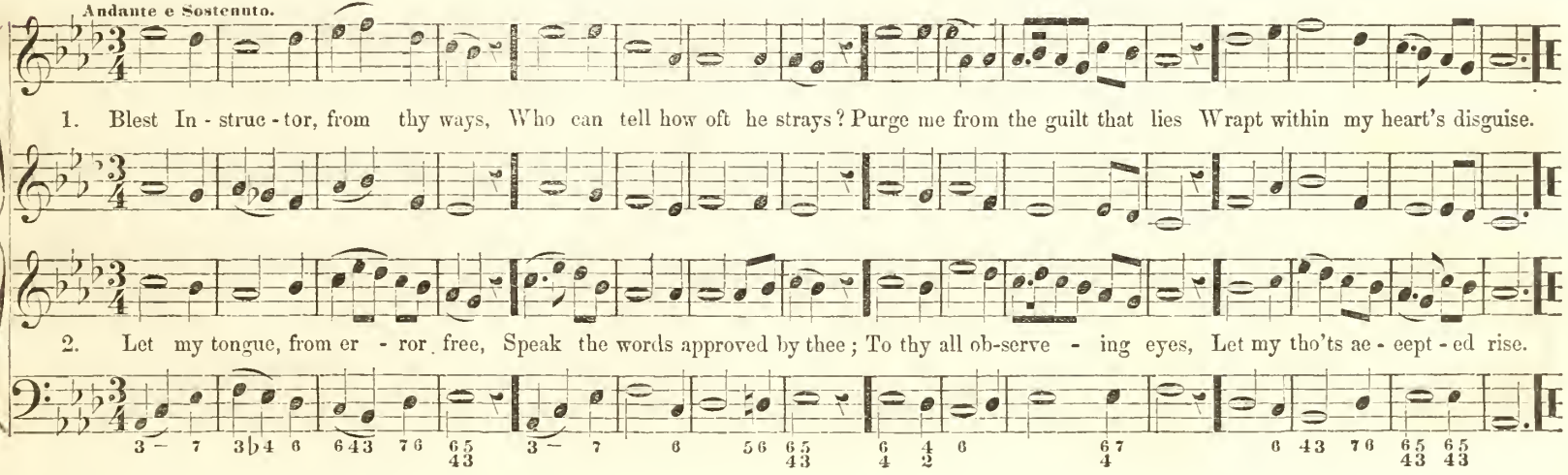
HANSON. 7s.



GLASGLOW. 7s.



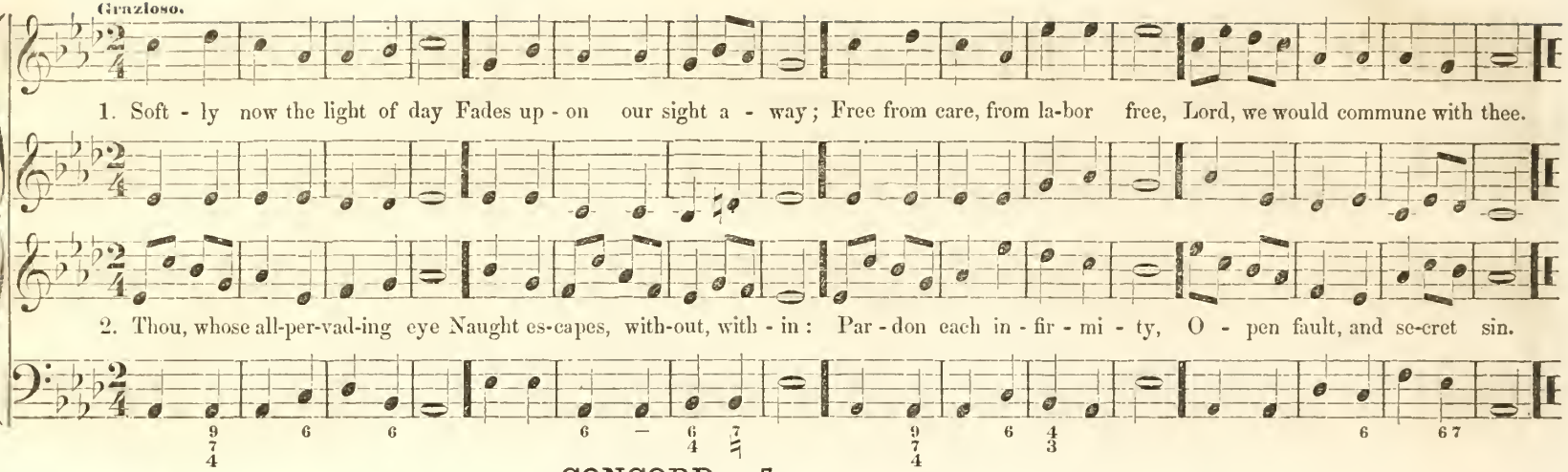
HAMPDEN. 7s.



GRAVES. 7s.

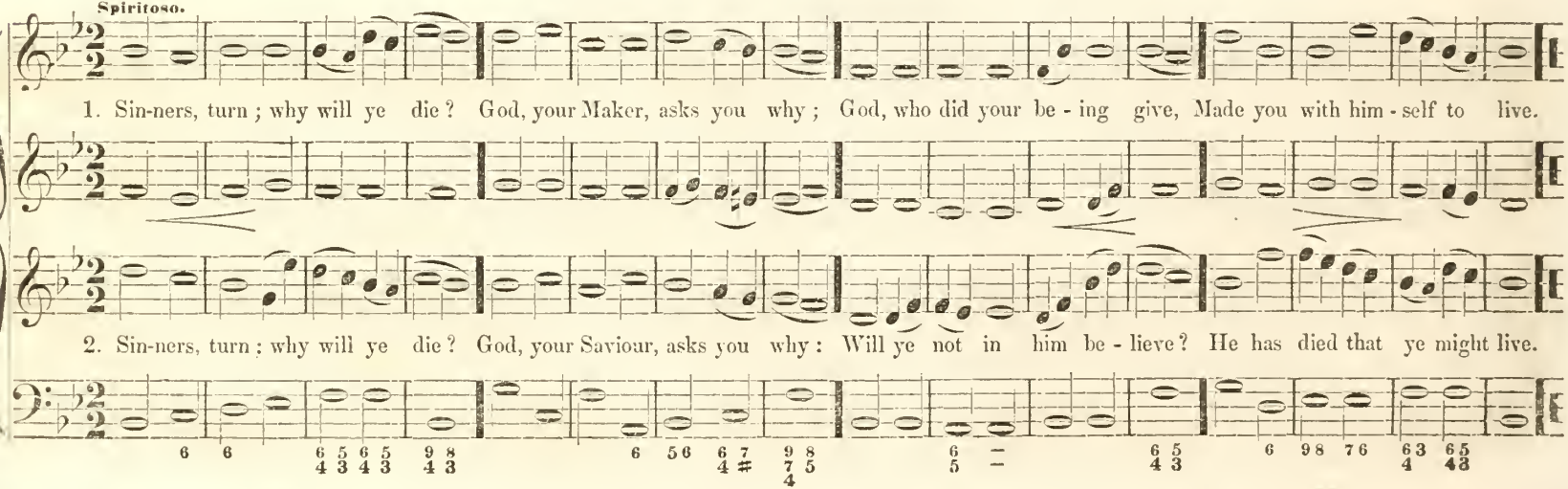
C. S. MILLS.

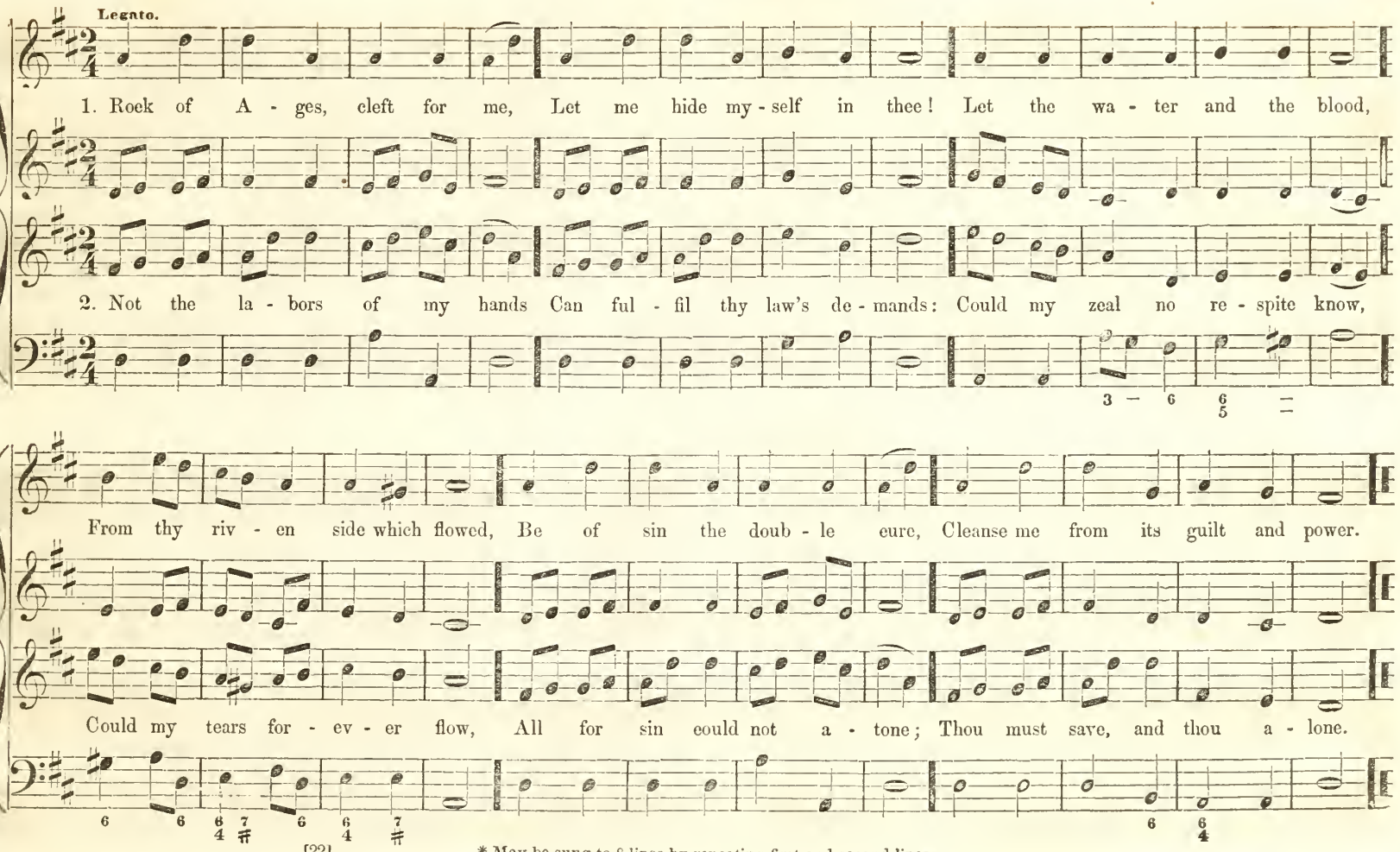
Grazioso.



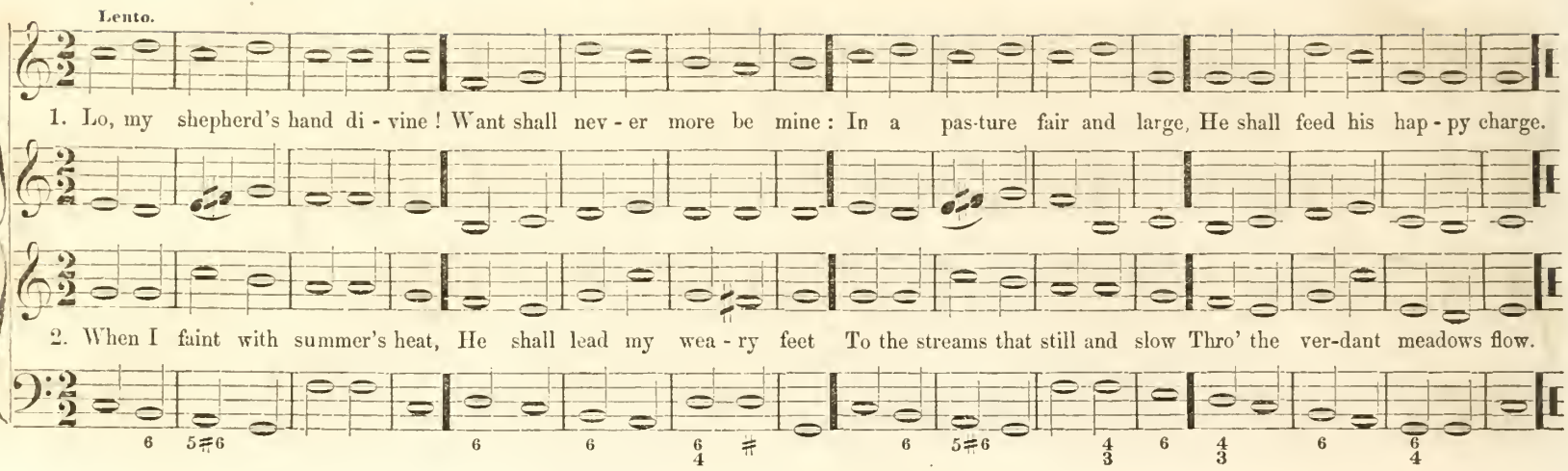
CONCORD. 7s.

Spiritoso.

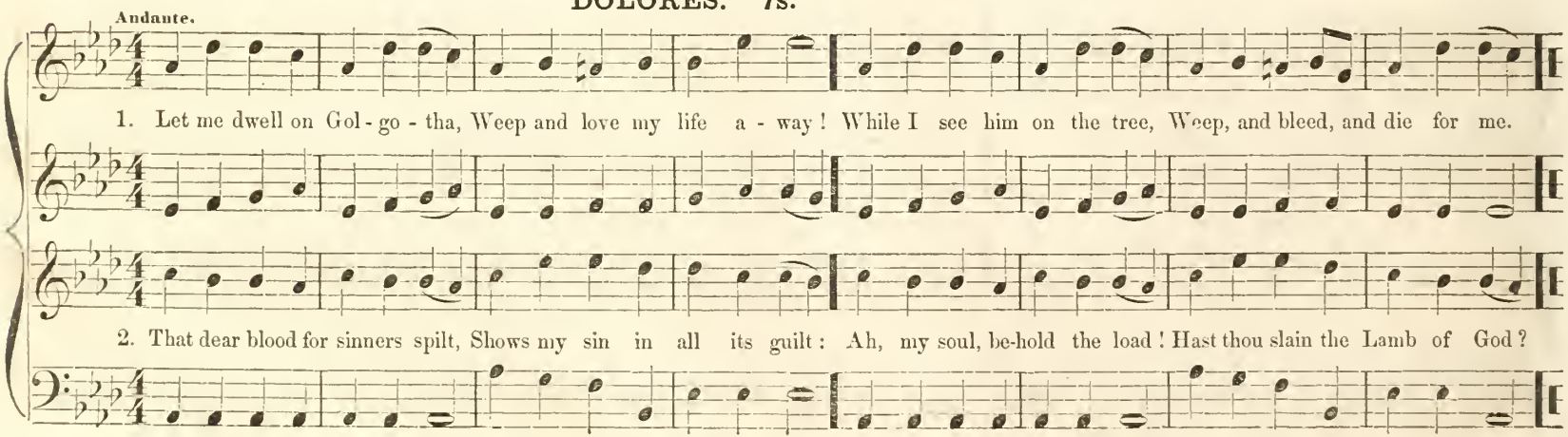


KEOKUCK.* 7s. 6 lines.

* May be sung to 8 lines by repeating first and second lines.

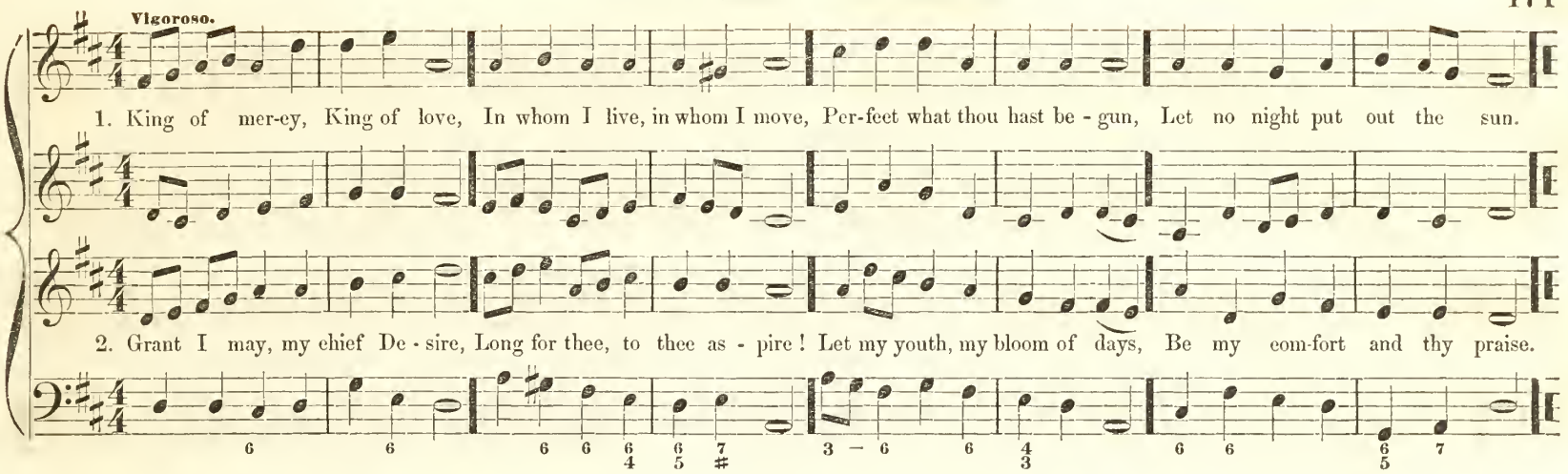
MERRICK. 7s.



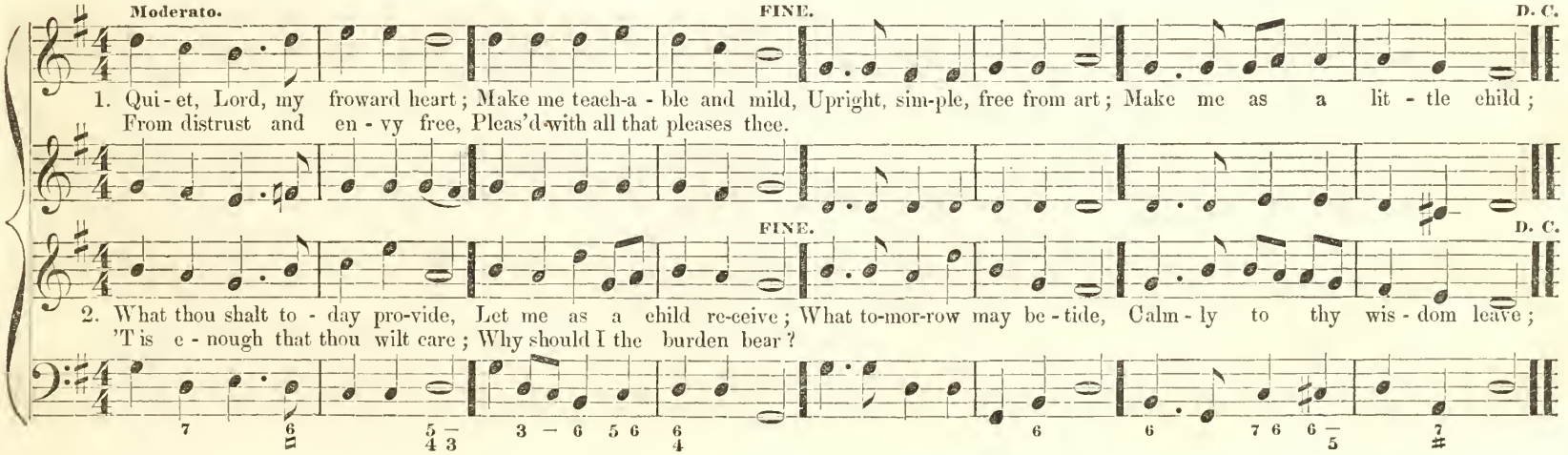
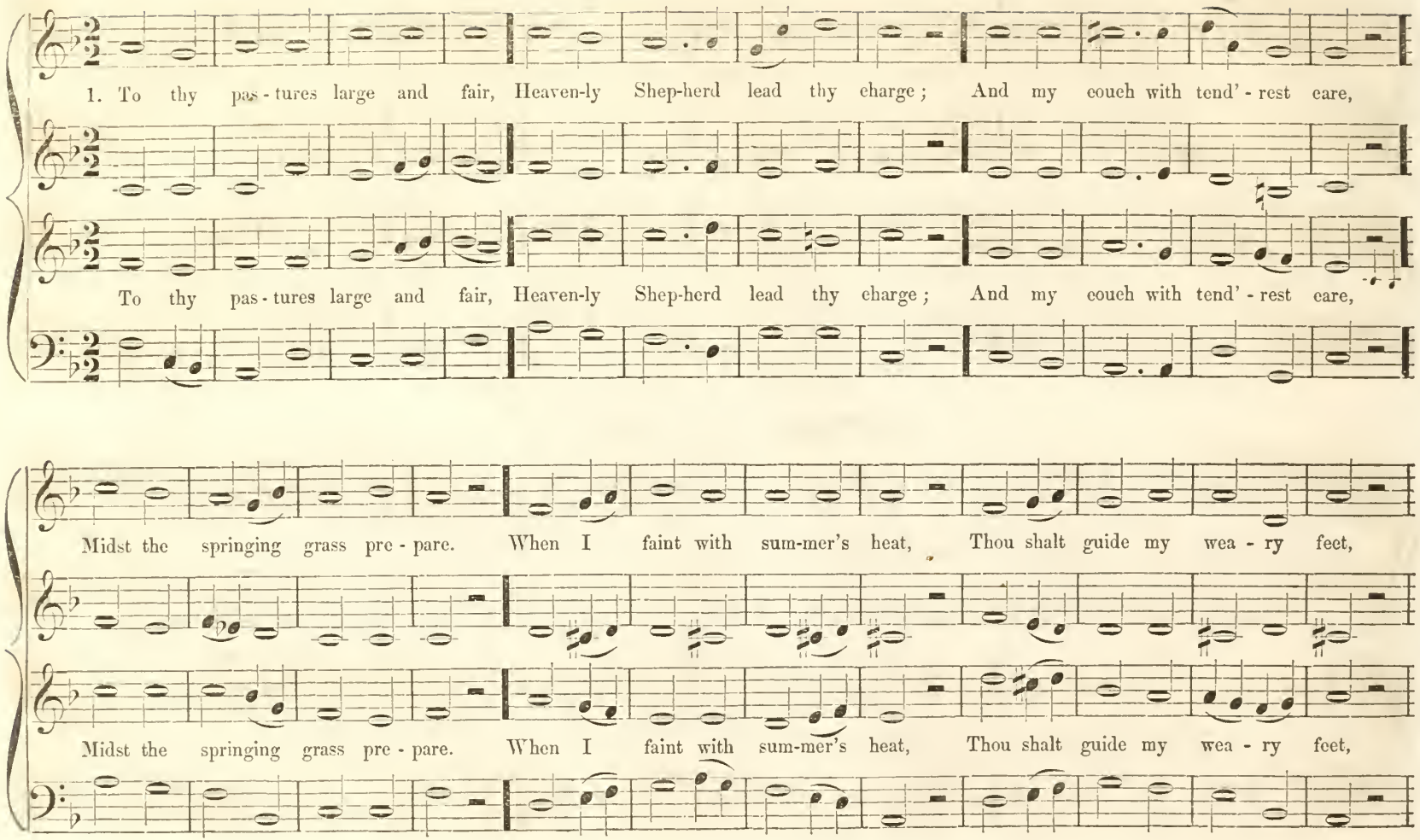
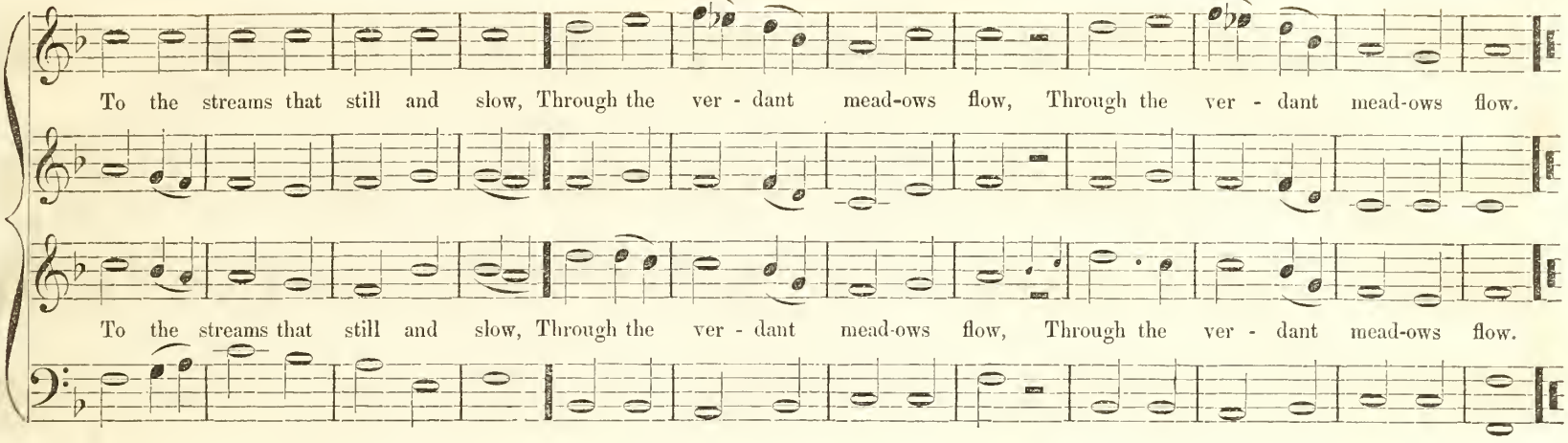
DOLORES. 7s.



BACH. 7s.

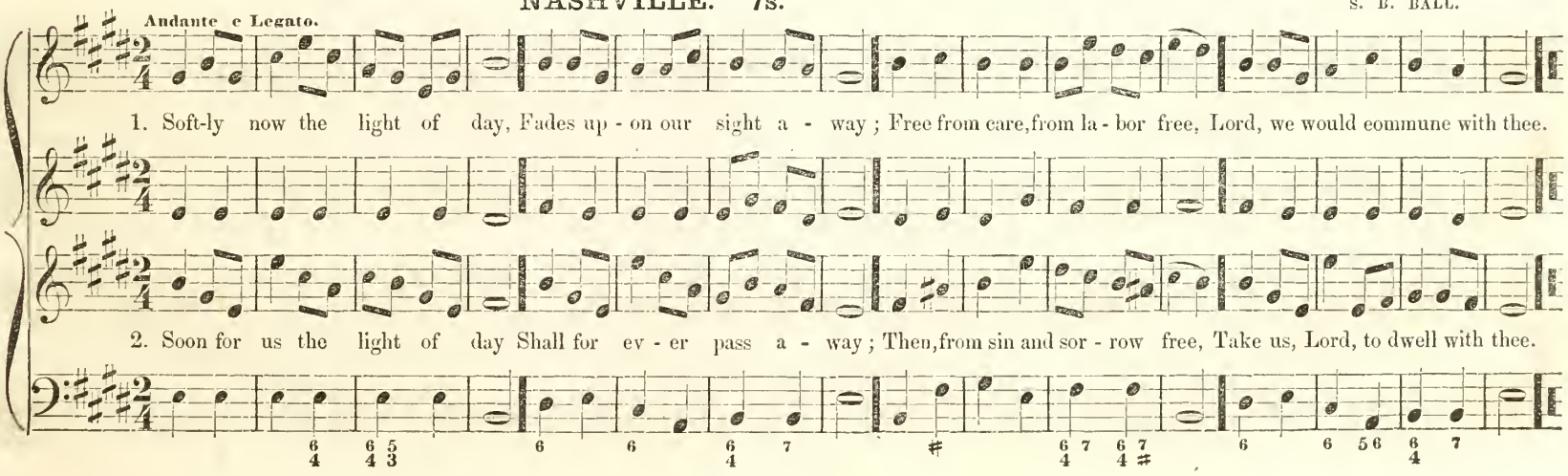


RUTLAND. 7s. 6 lines.

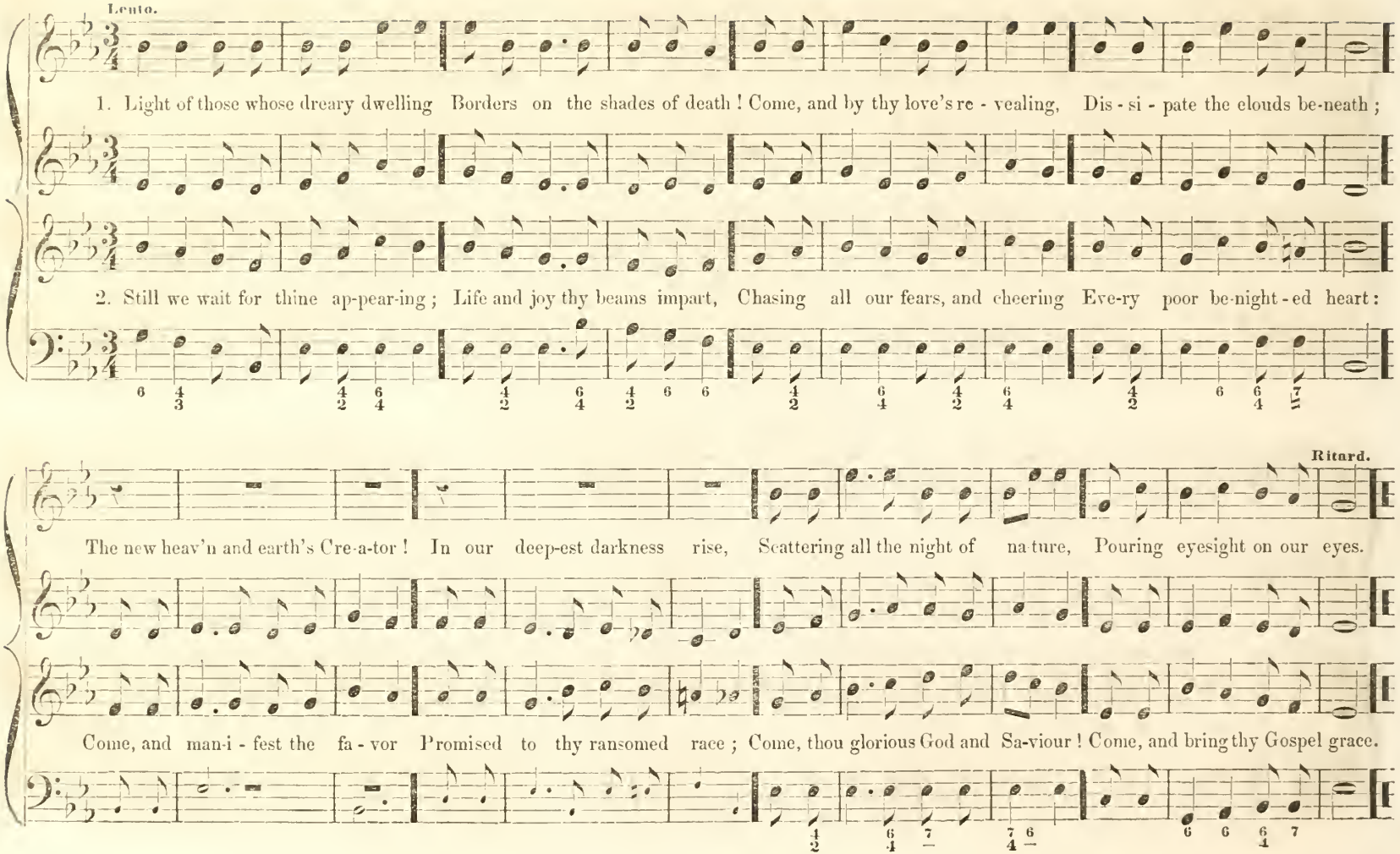
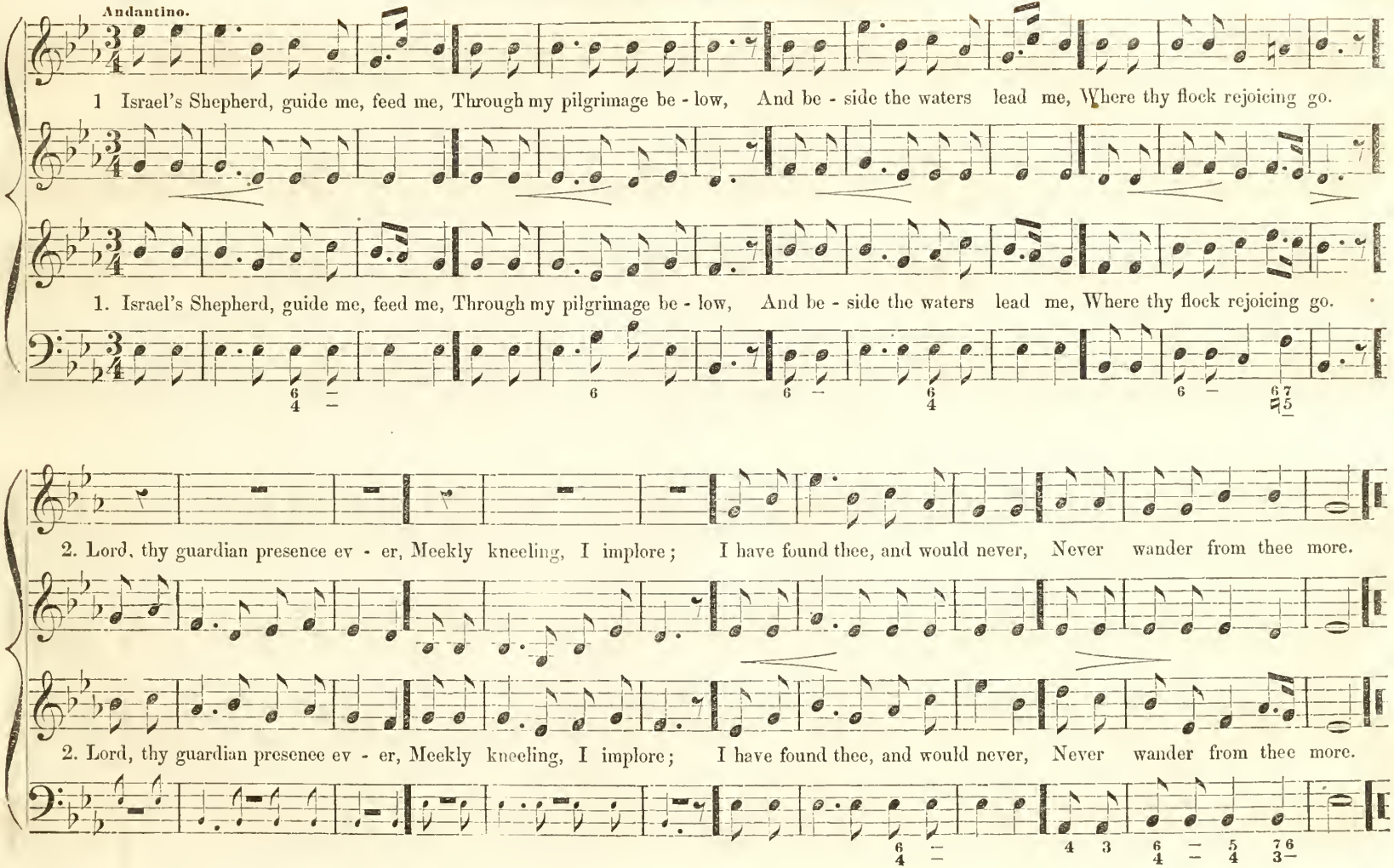
WINTER.

ROWE. 7s. 9 lines.



NASHVILLE. 7s.

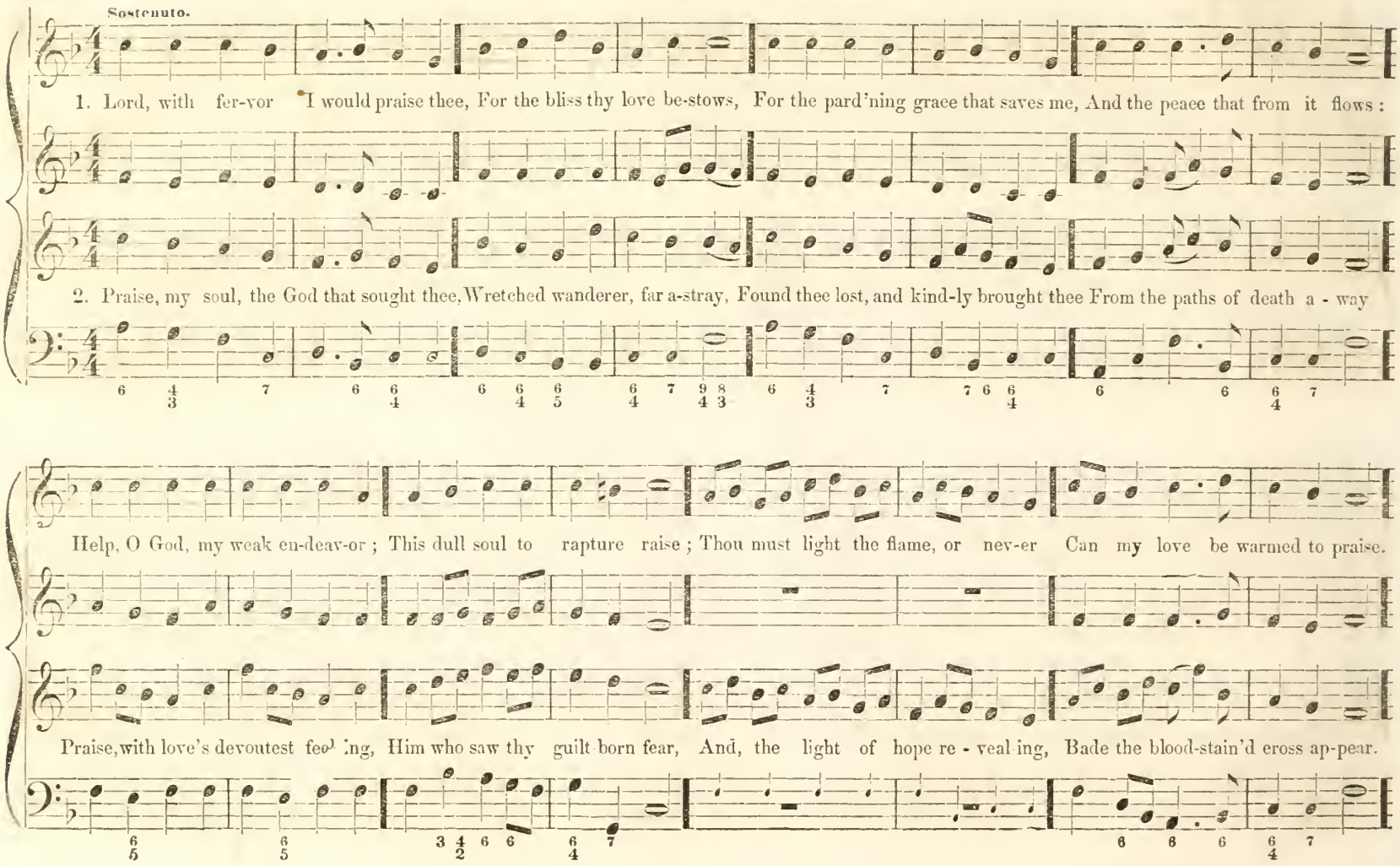
S. B. BALL.

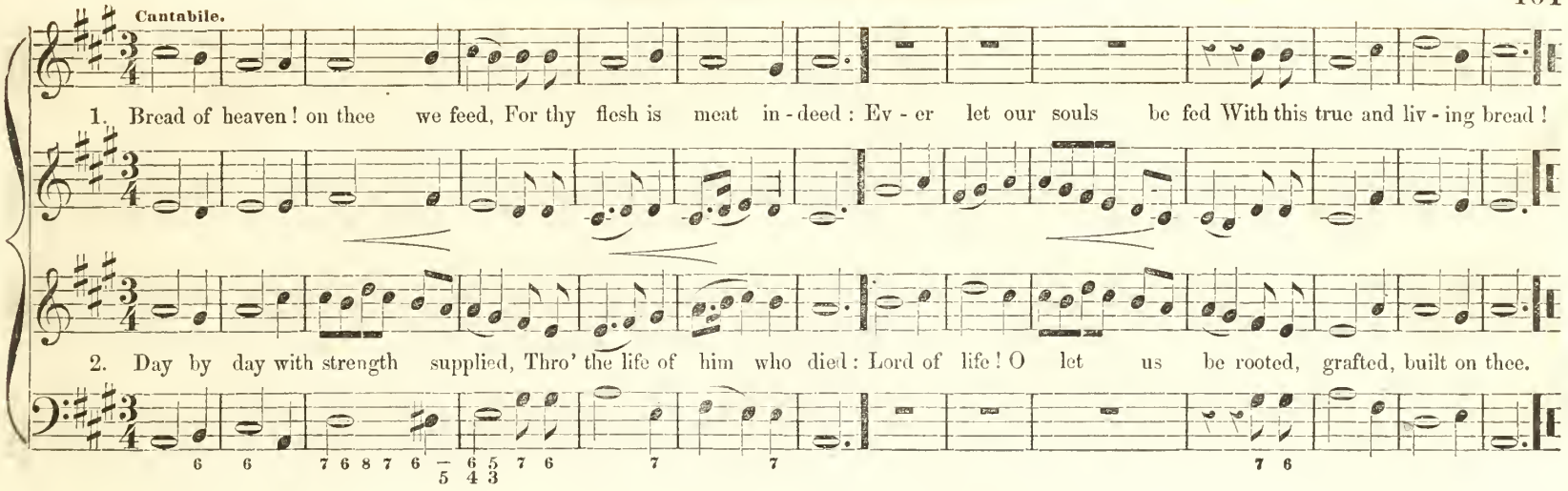


NELLORE. 8 & 7s. Double.

W. H. DOANE

Andantino.
1 Israel's Shepherd, guide me, feed me, Through my pilgrimage be - low, And be - side the waters lead me, Where thy flock rejoicing go.
1. Israel's Shepherd, guide me, feed me, Through my pilgrimage be - low, And be - side the waters lead me, Where thy flock rejoicing go.
2. Lord, thy guardian presence ev - er, Meekly kneeling, I implore; I have found thee, and would never, Never wander from thee more.
2. Lord, thy guardian presence ev - er, Meekly kneeling, I implore; I have found thee, and would never, Never wander from thee more.

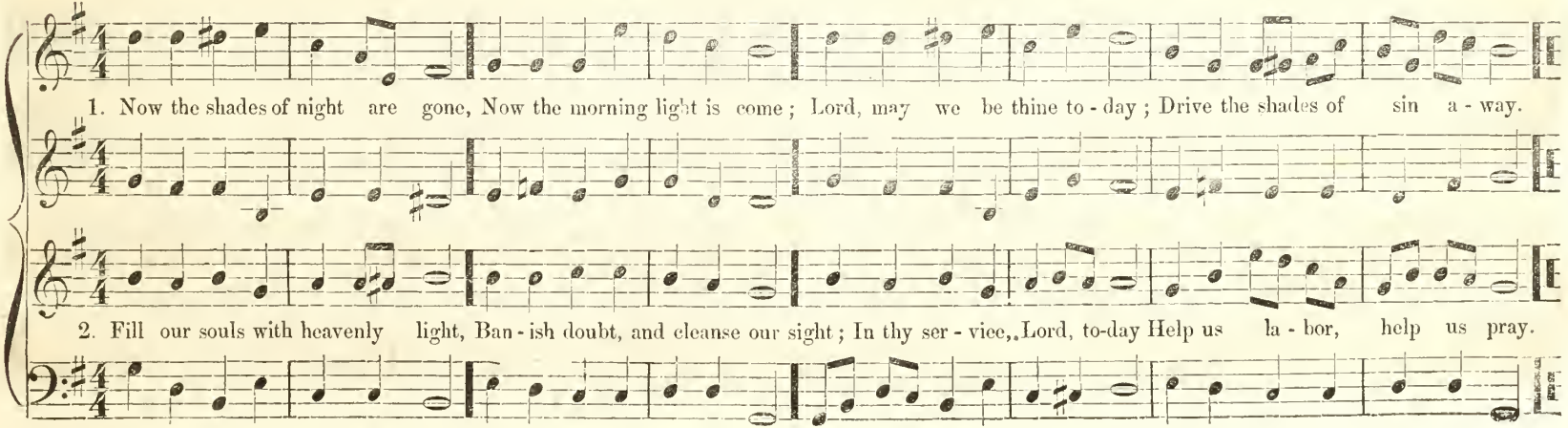
SMYRNA. 8s & 7s, or 8, 7 & 4s. Double.

MOZART.

WALTHAM. 7s.



BELCHER. 7s.

A. M. KNIGHT.



BALTIMORE. 7s. Double.

Moderato.

FINE.

1. Lord, what of - fering shall we bring, At thine al - tars when we bow! } Soft com-pas-sion's feel-ing soul, By the melt-ing eye expressed;
Hearts, the pure un-sul-lied spring, Whence the kind af - fec-tion flows; }
Sym-pa - thy, at whose con - trol Sor - row leaves the wounded breast;

QUARTETTE.

2. Wil - ling hands to lead the blind, Bind the wounded, feed the poor; } Teach us, O thou Heavenly King, Thus to show our grate-ful mind,
Love, em - brac - ing all our kind; Char - i - ty, with liberal store:— }
Thus the ac - ceepted offering bring, Love to thee and all man - kind.

SHAW. 7s.

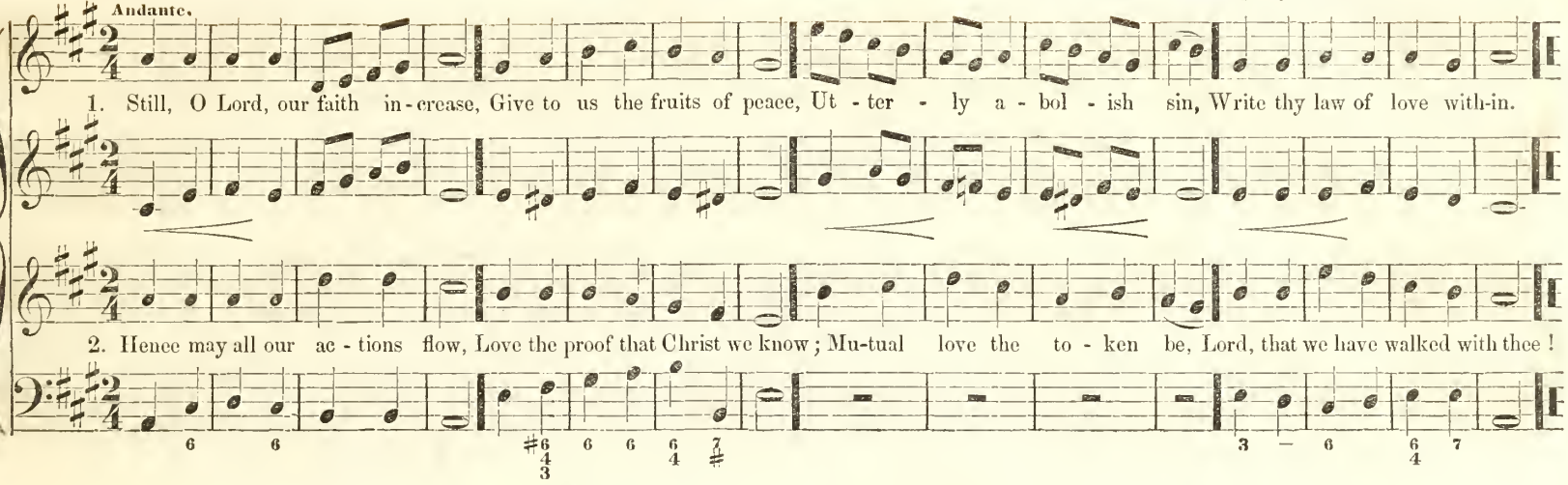
J. M. TRACY.

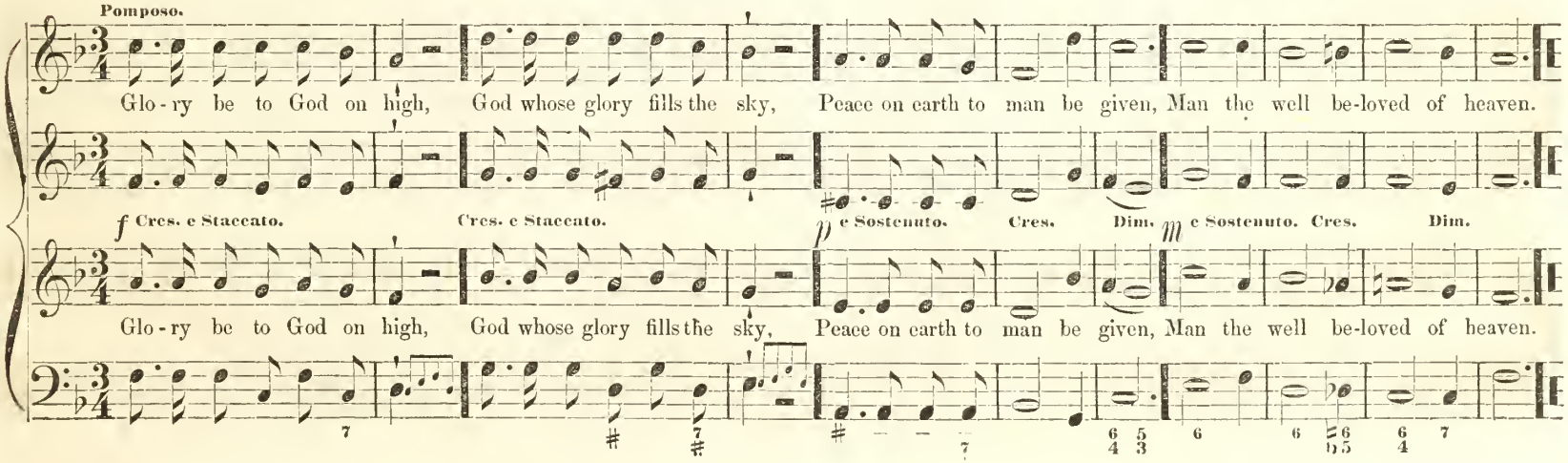
1. Blest in - struc - tor, from thy ways Who can tell how oft he strays? Purge me from the guilt that lies Wrapt within my heart's disguise.

2. Let my tongue from er - ror free, Speak the words ap-proved by thee; To thine all - ob - serv-ing eyes Let our thoughts accept - ed rise.

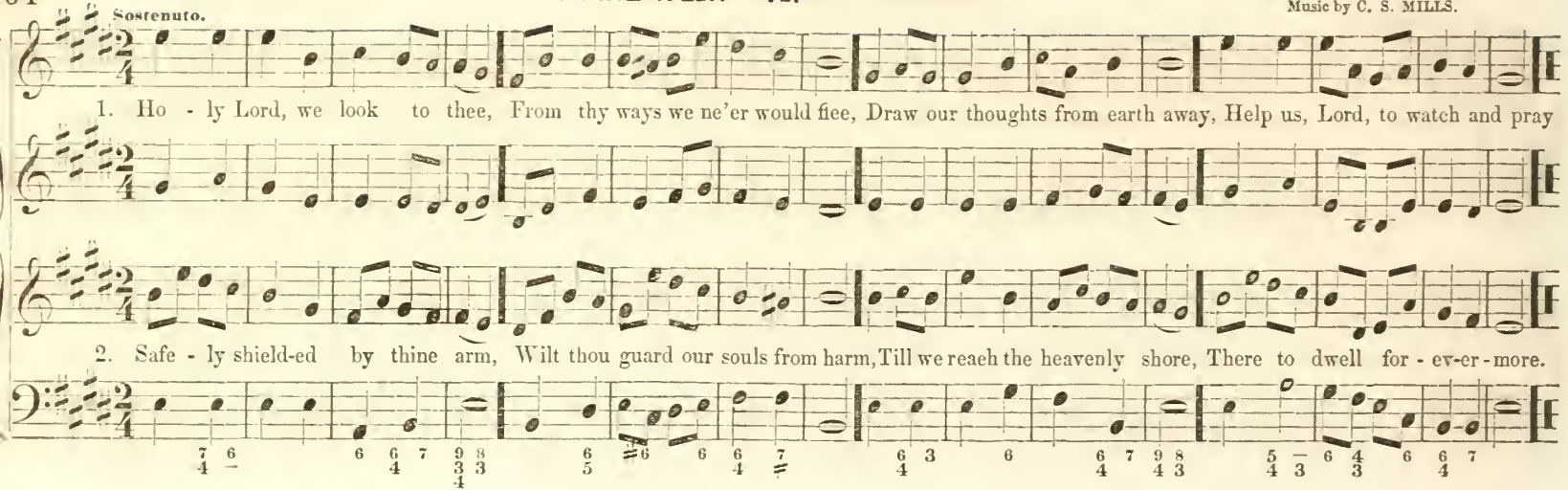
RINCK. 7s.

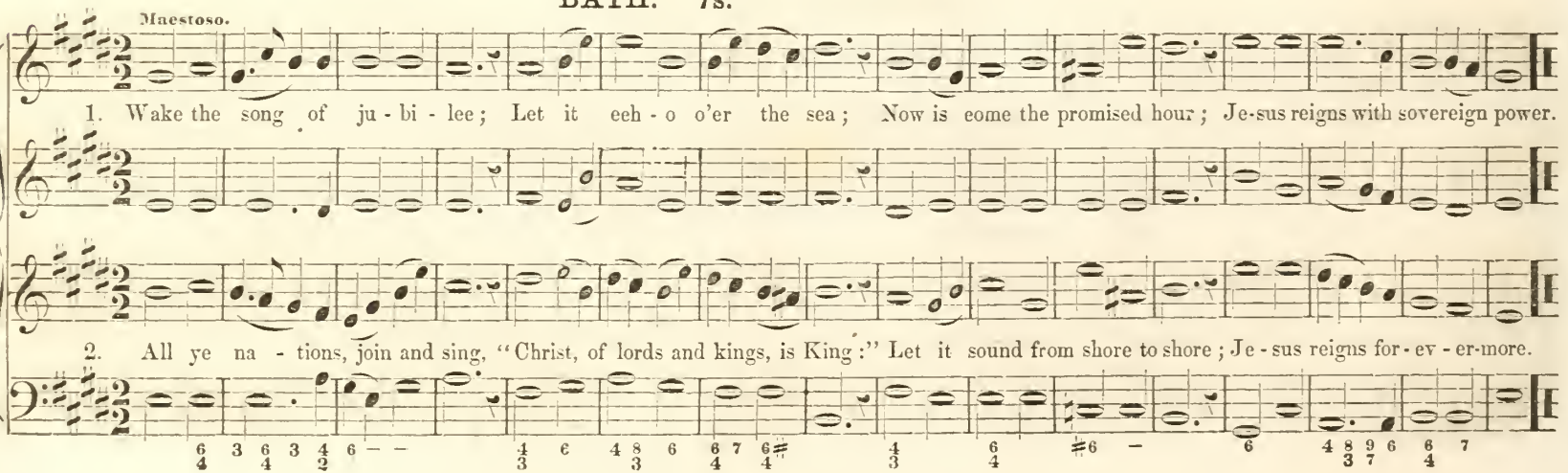
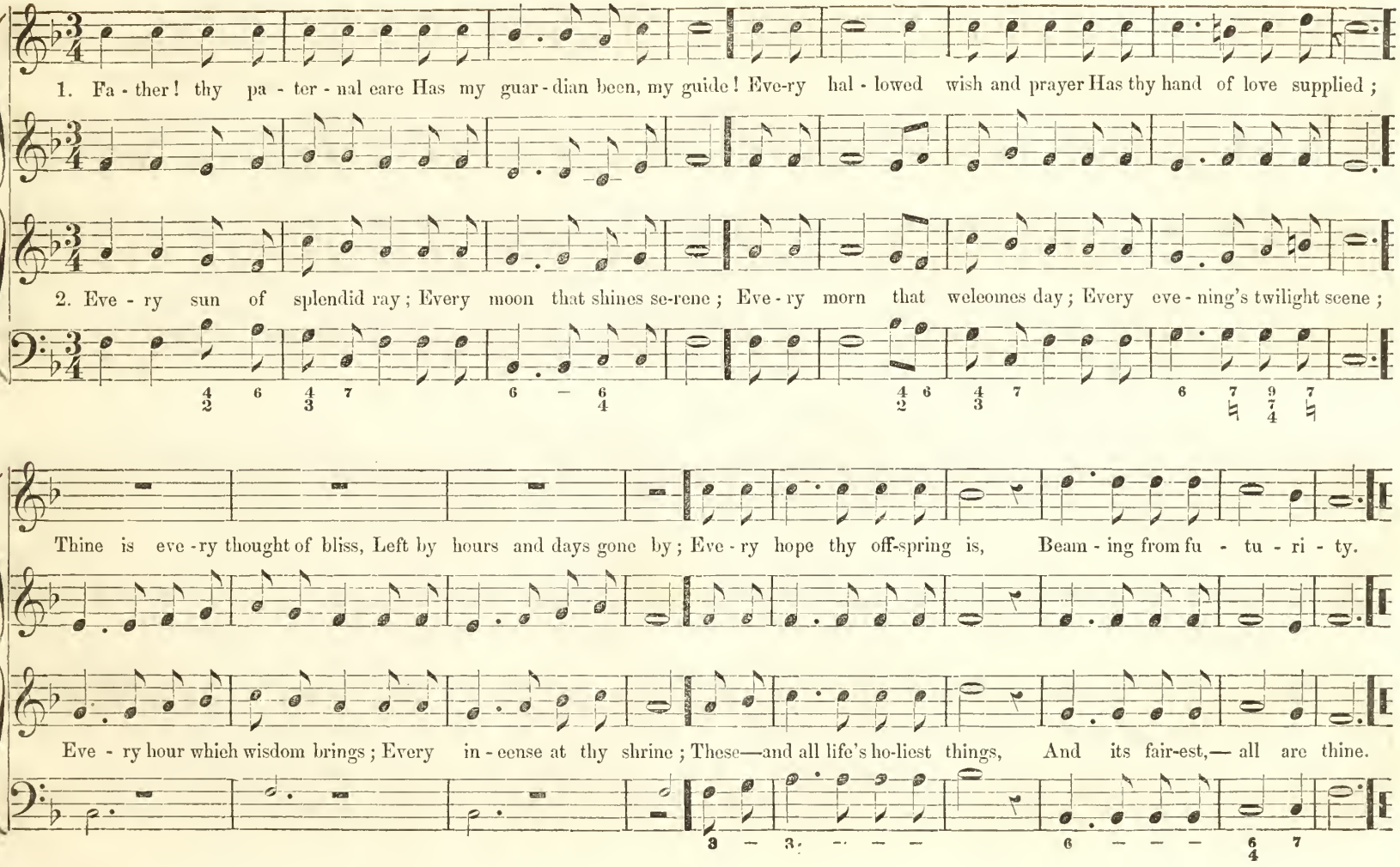
Arranged by W. GOOCH.



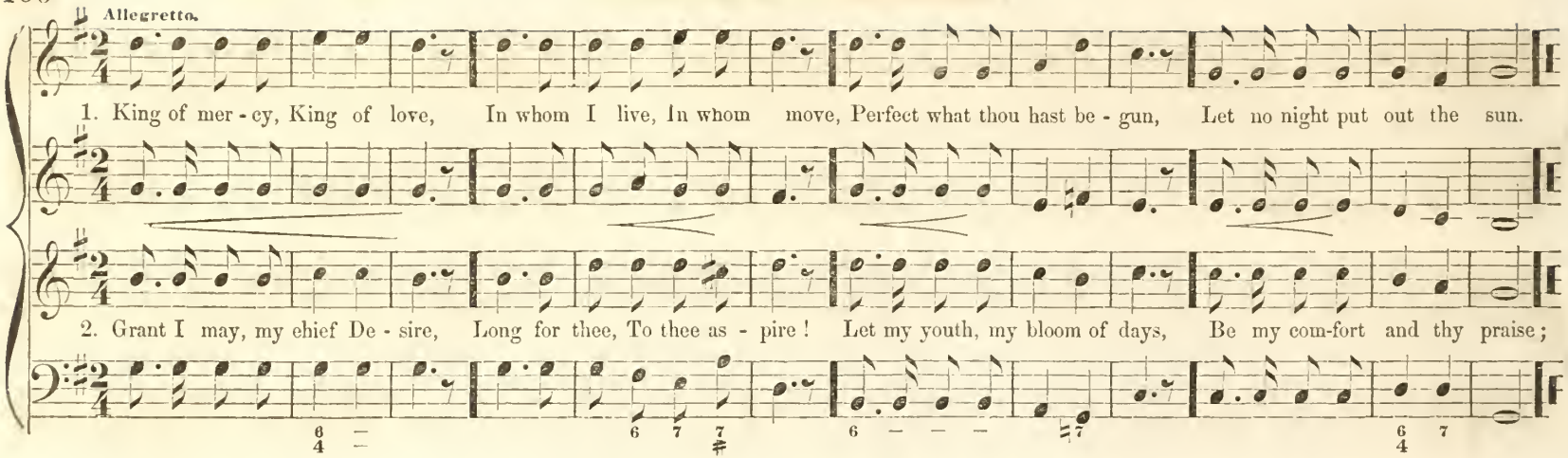
MUTABILE. 7s.

BALDWIN. 7s.

Words by Miss H. M. CHILD.
Music by C. S. MILLS.

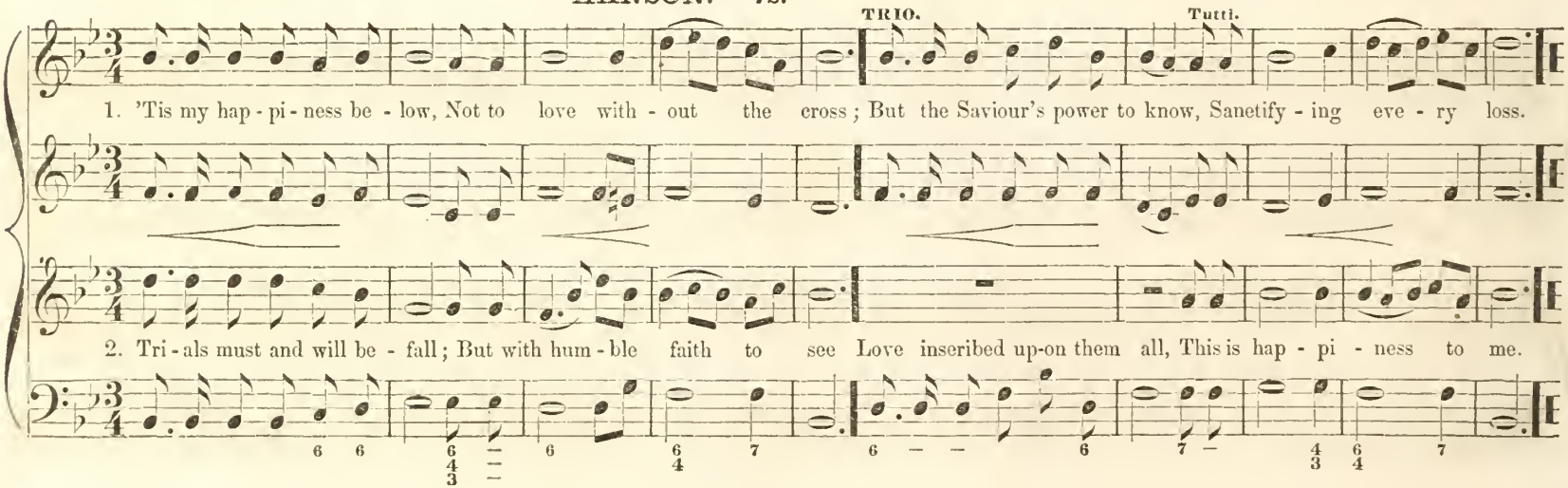


BATH. 7s.

1. Fa - ther! thy pa - ter - nal eare Has my guar - dian been, my guide! Eve-ry hal - lowed wish and prayer Has thy hand of love supplied;
2. Eve - ry sun of splendid ray; Every moon that shines se-rene; Eve - ry morn that weleomes day; Every eve - ning's twilight scene;
Thine is eve - ry thought of bliss, Left by hours and days gone by; Eve - ry hope thy off-spring is, Beam - ing from fu - tu - ri - ty.
Eve - ry hour which wisdom brings; Every in - eense at thy shrine; These—and all life's ho-liest things, And its fair-est,— all are thine.

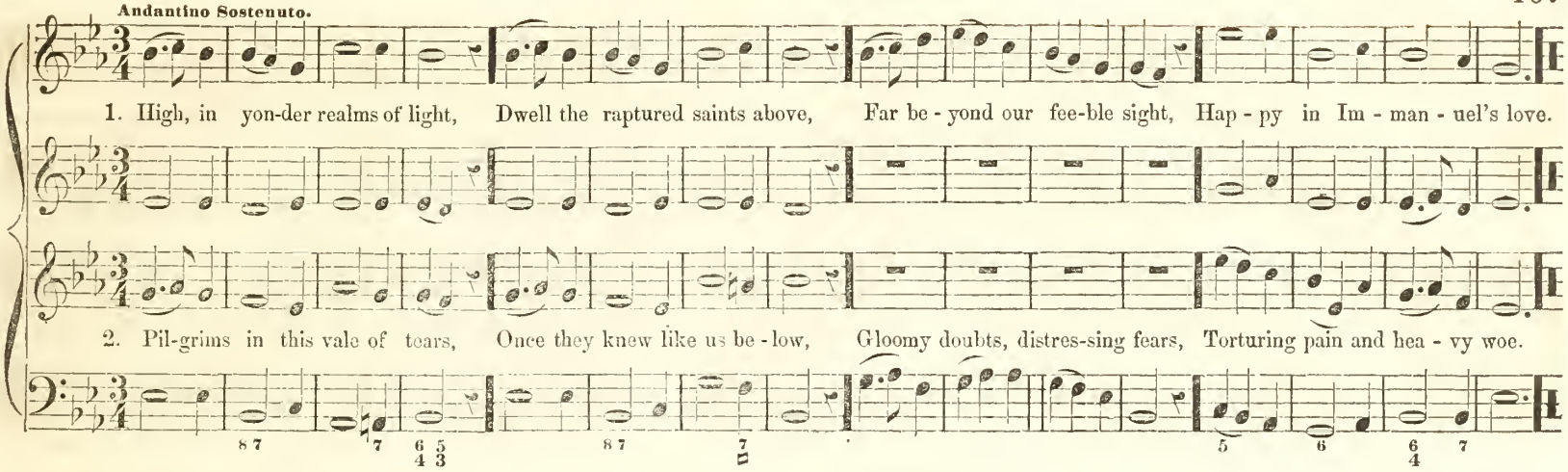
PROVIDENCE. 7s.



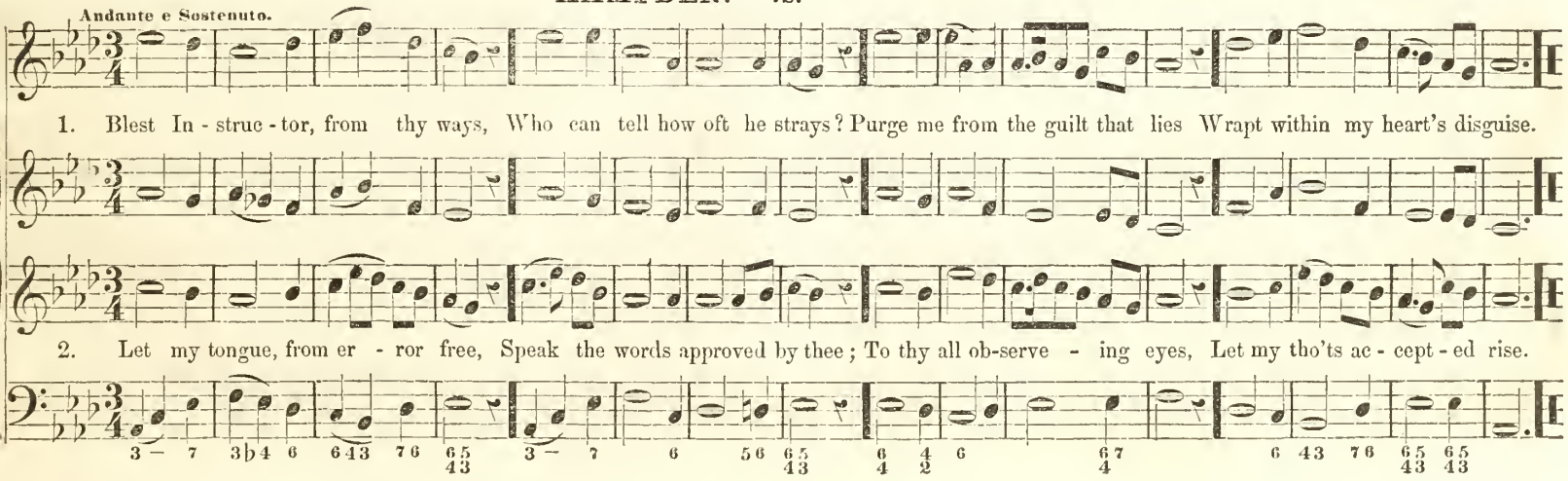
HANSON. 7s.



GLASGLOW. 7s.

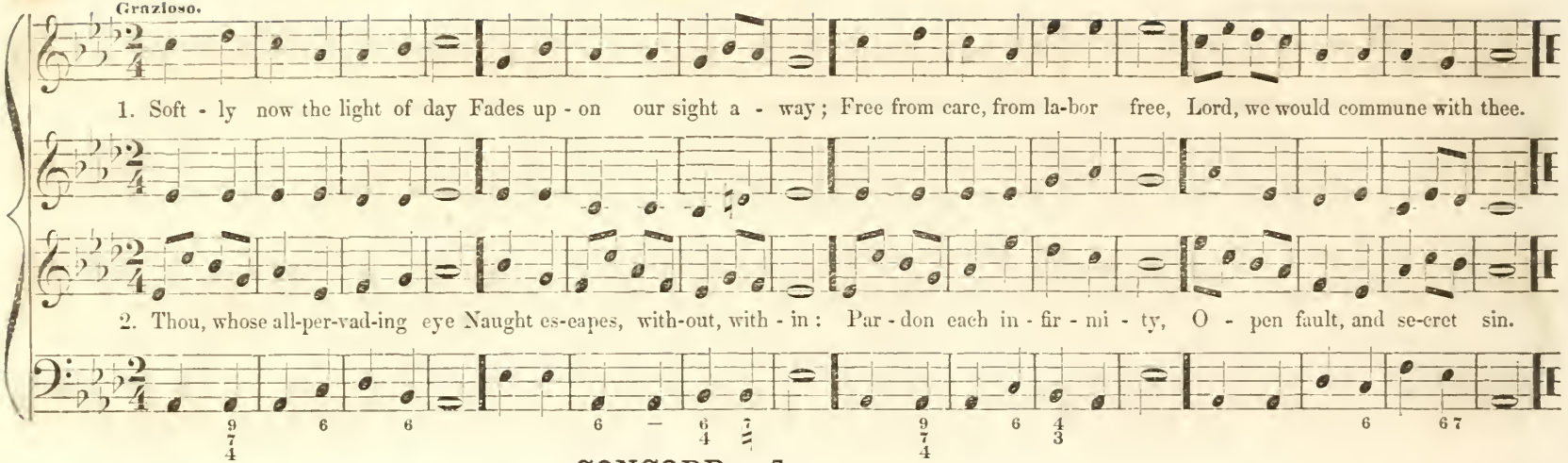


HAMPDEN. 7s.

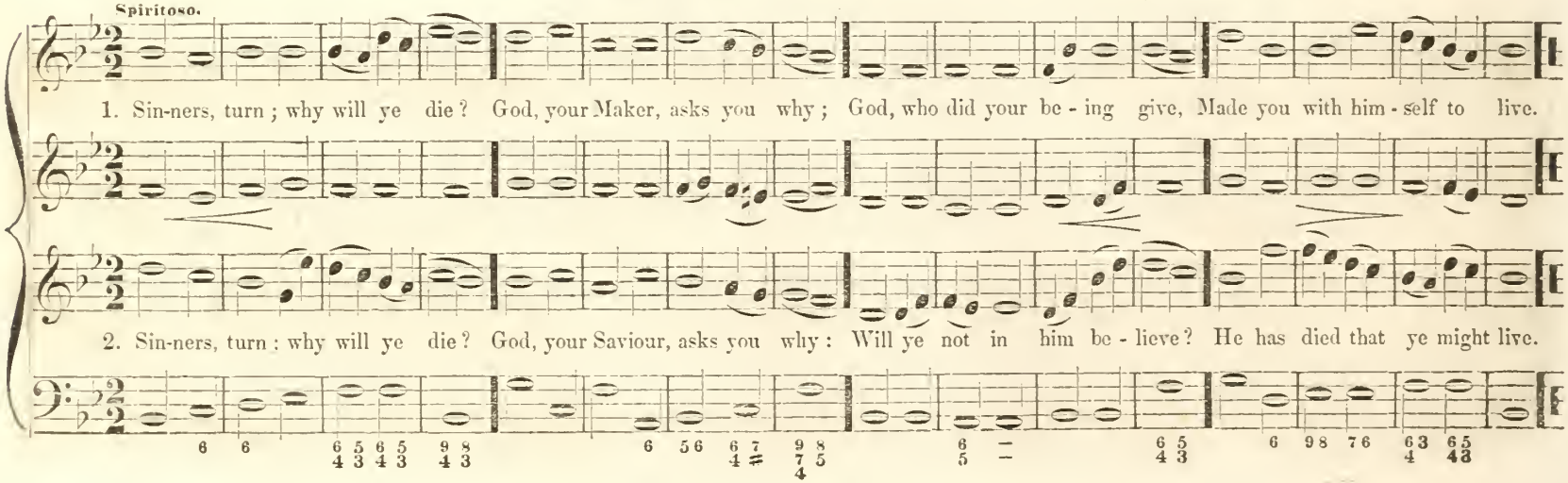


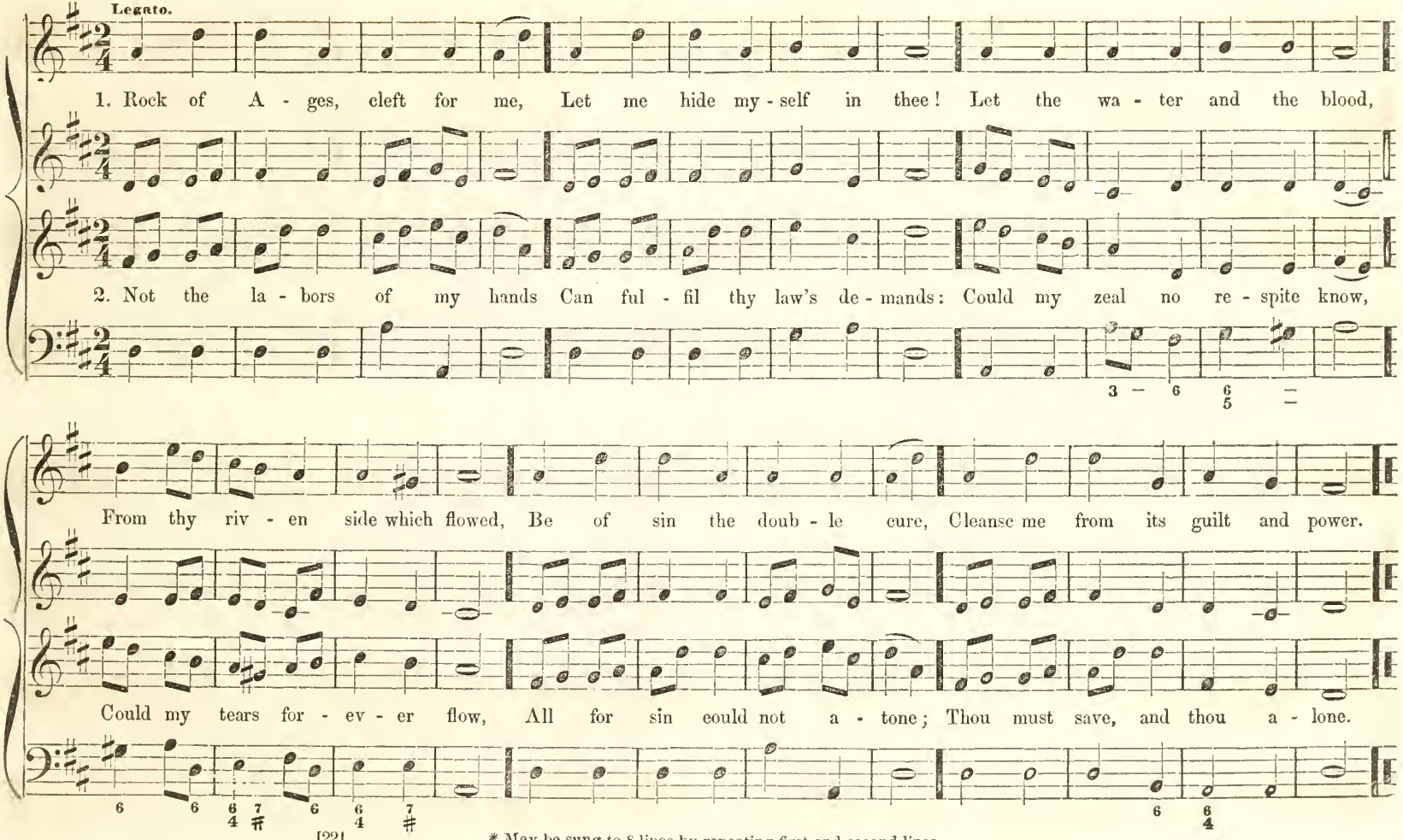
GRAVES. 7s.

C. S. MILLS.

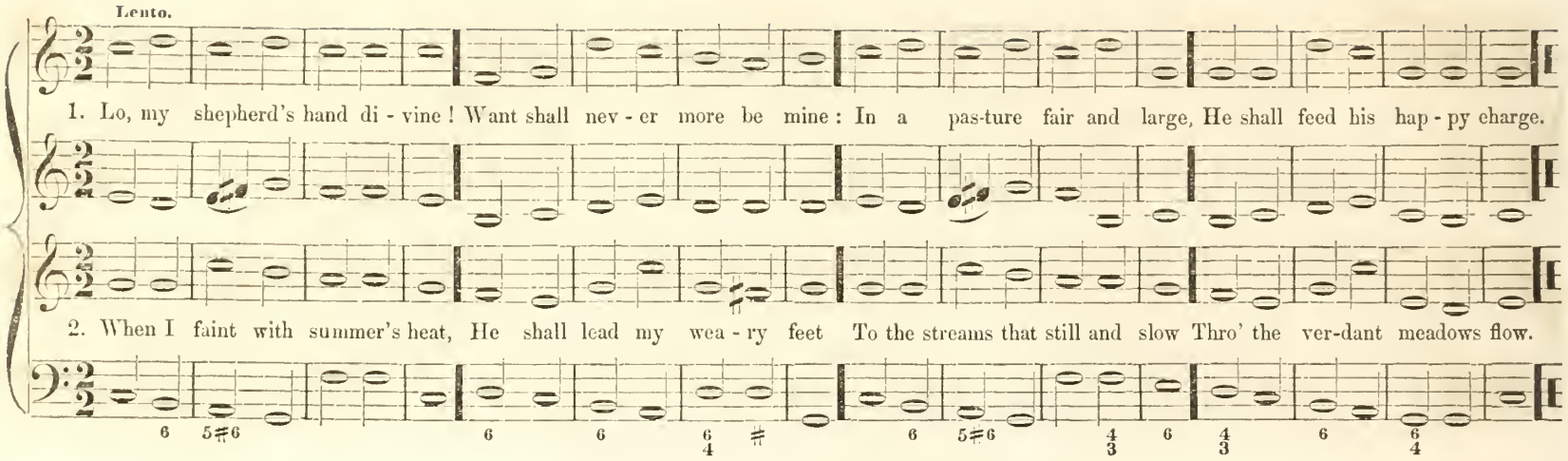


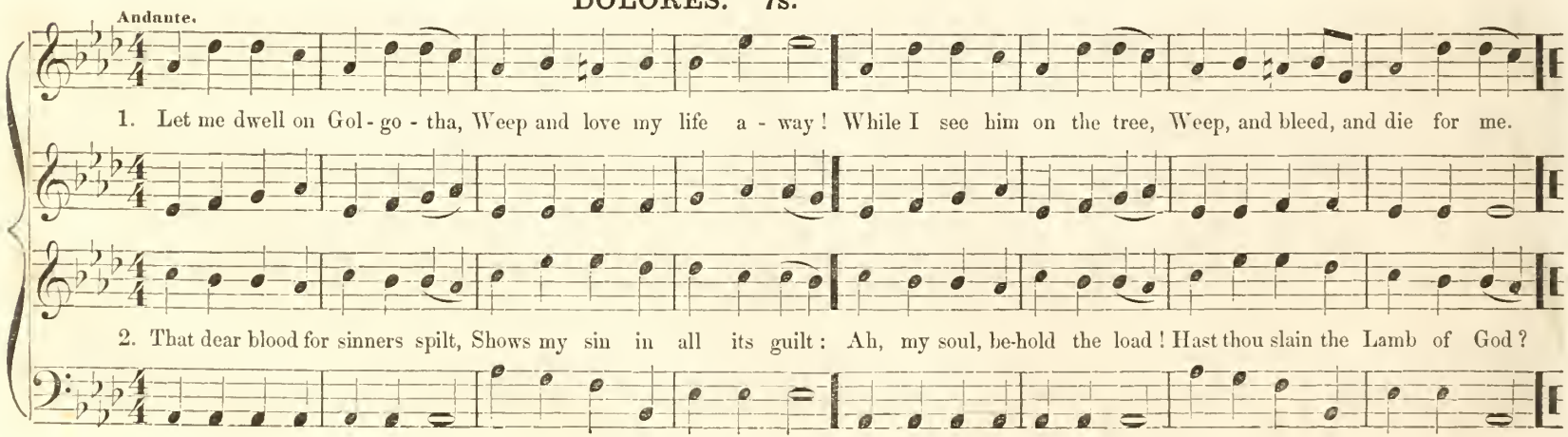
CONCORD. 7s.



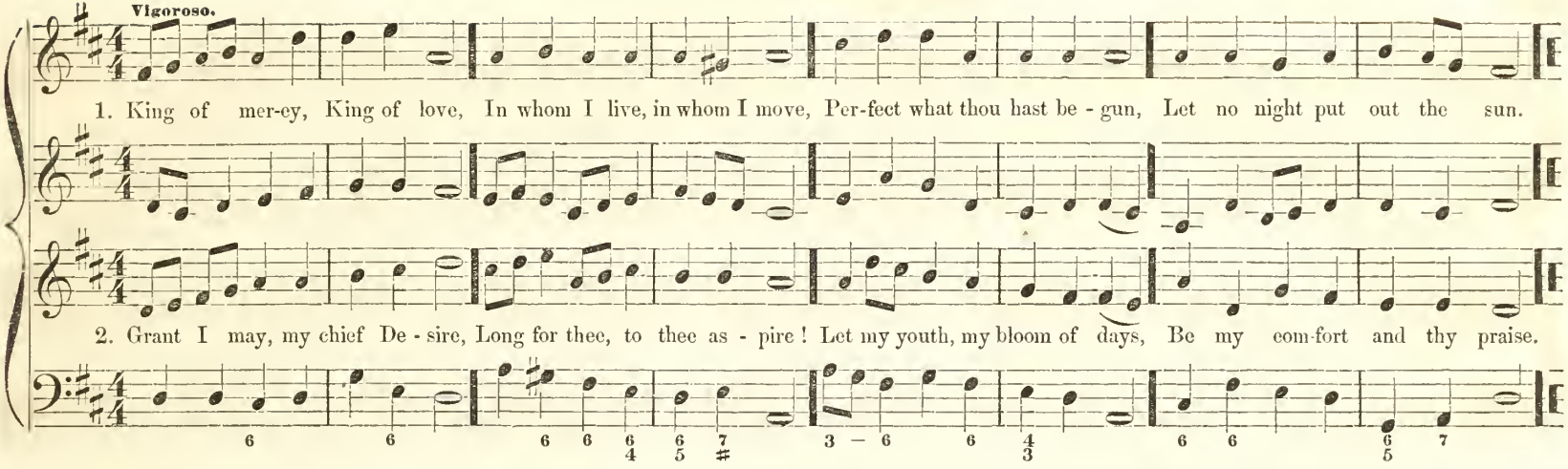
KEOKUCK.* 7s. 6 lines.

[22]

* May be sung to 8 lines by repeating first and second lines.

MERRICK. 7s.

DOLORES. 7s.

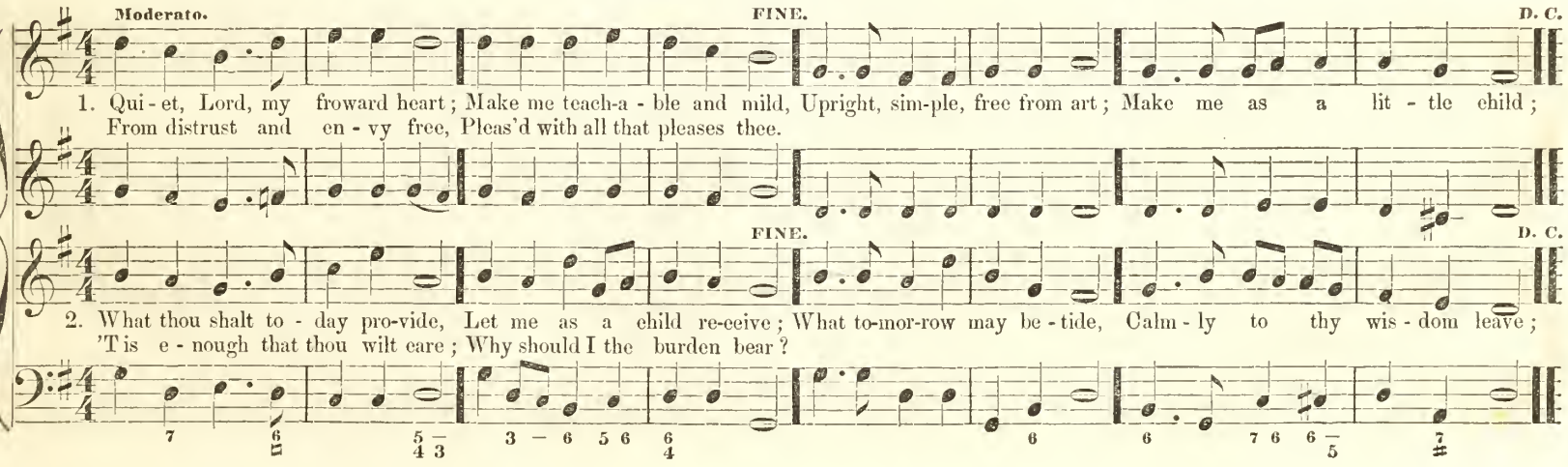


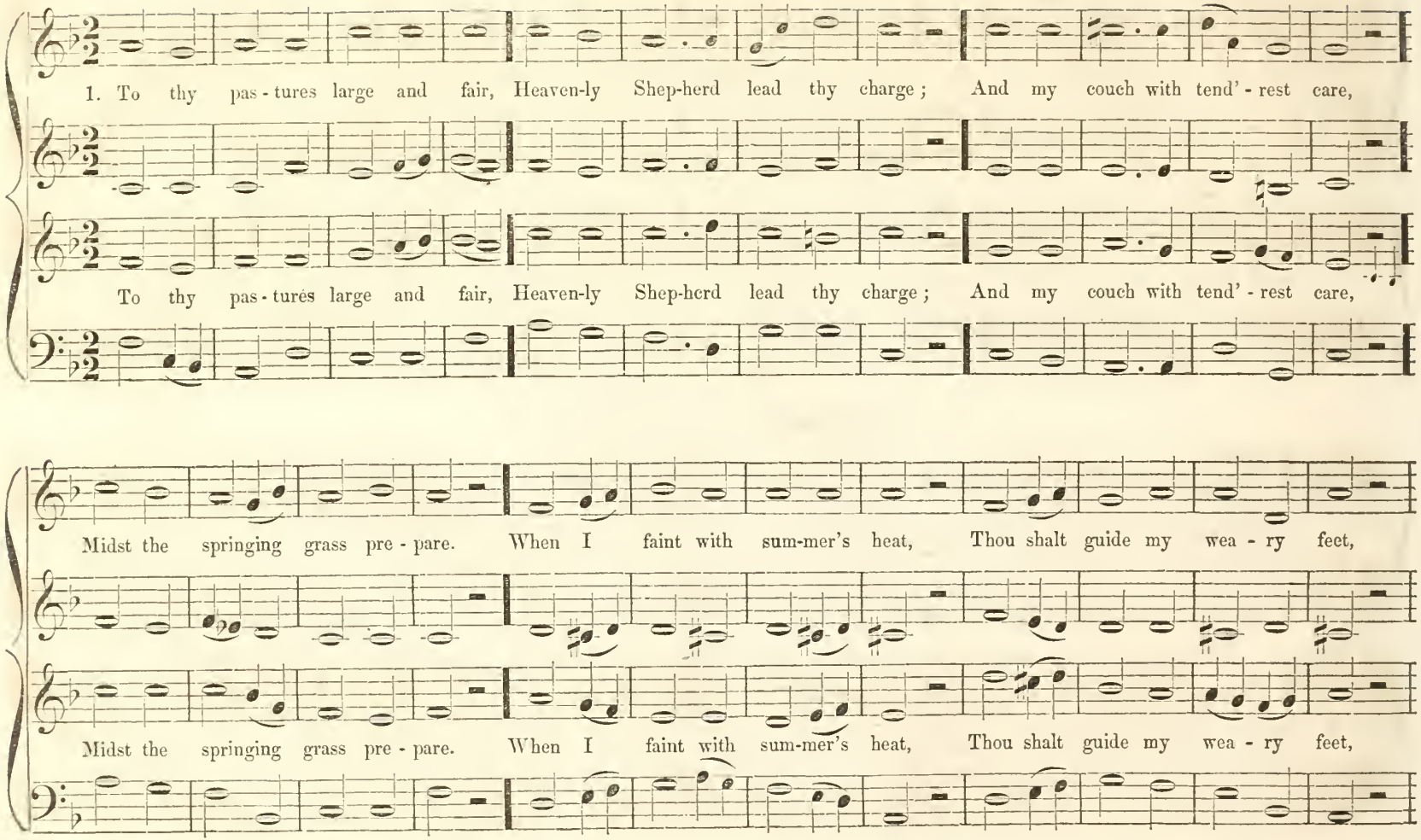
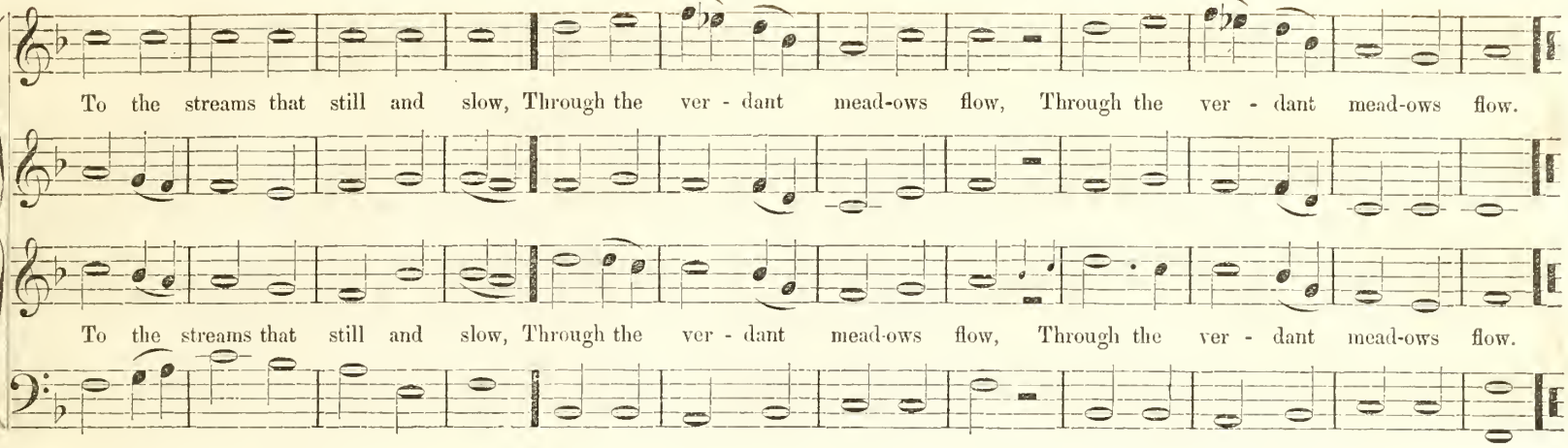
BACH. 7s.



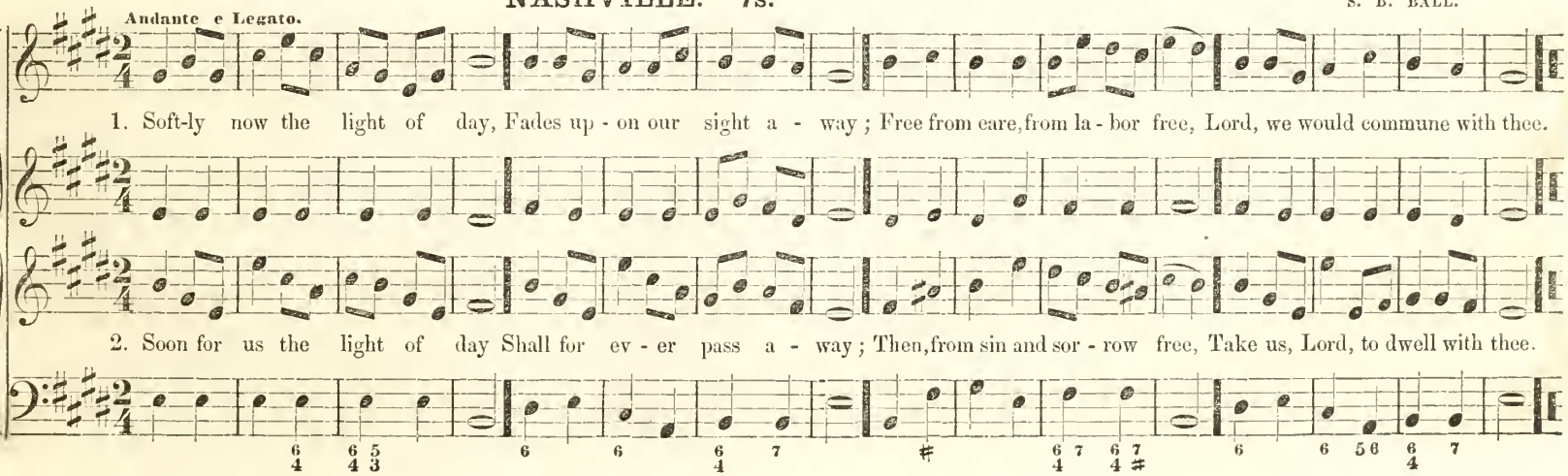
RUTLAND. 7s. 6 lines.

WINTER.

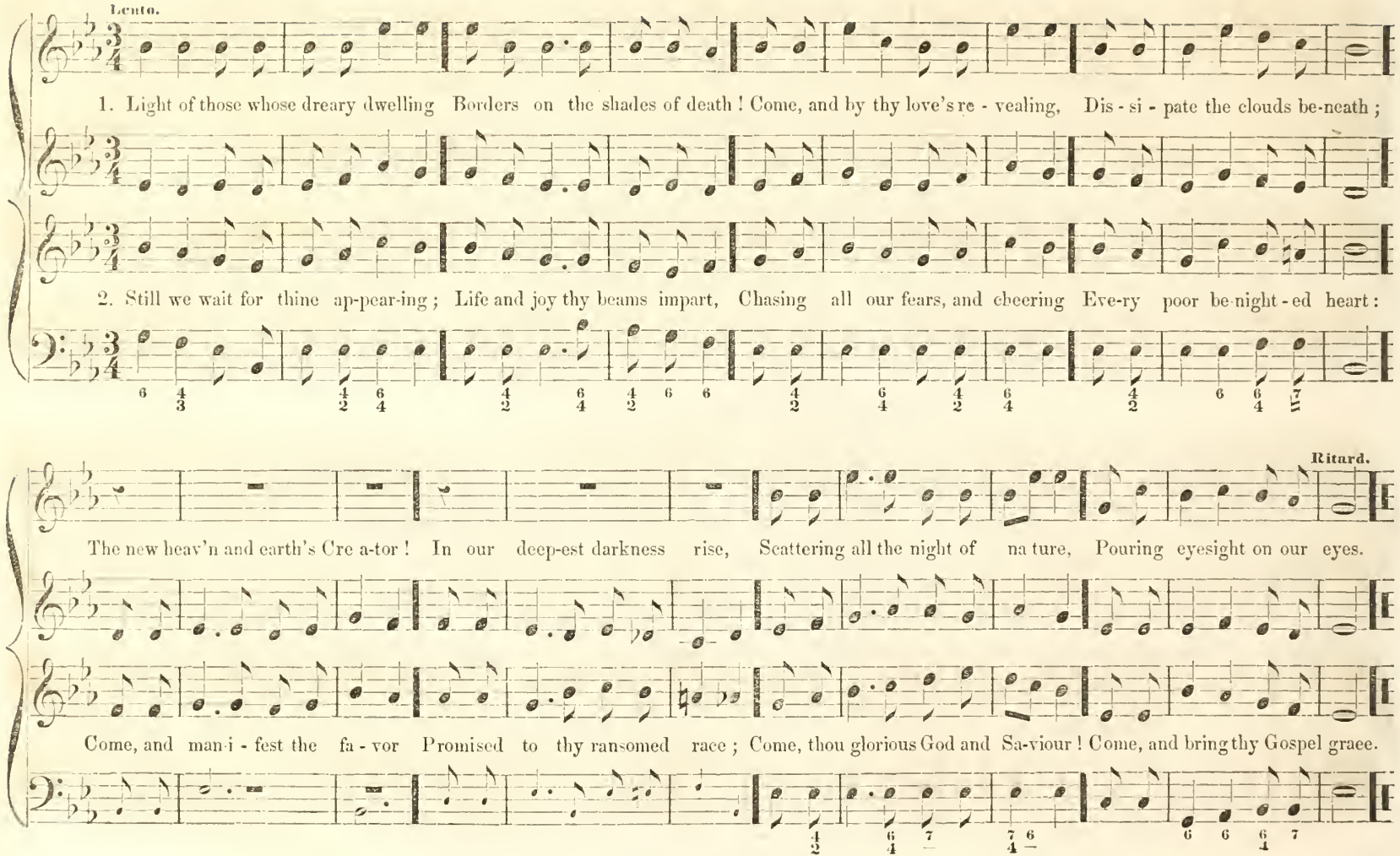
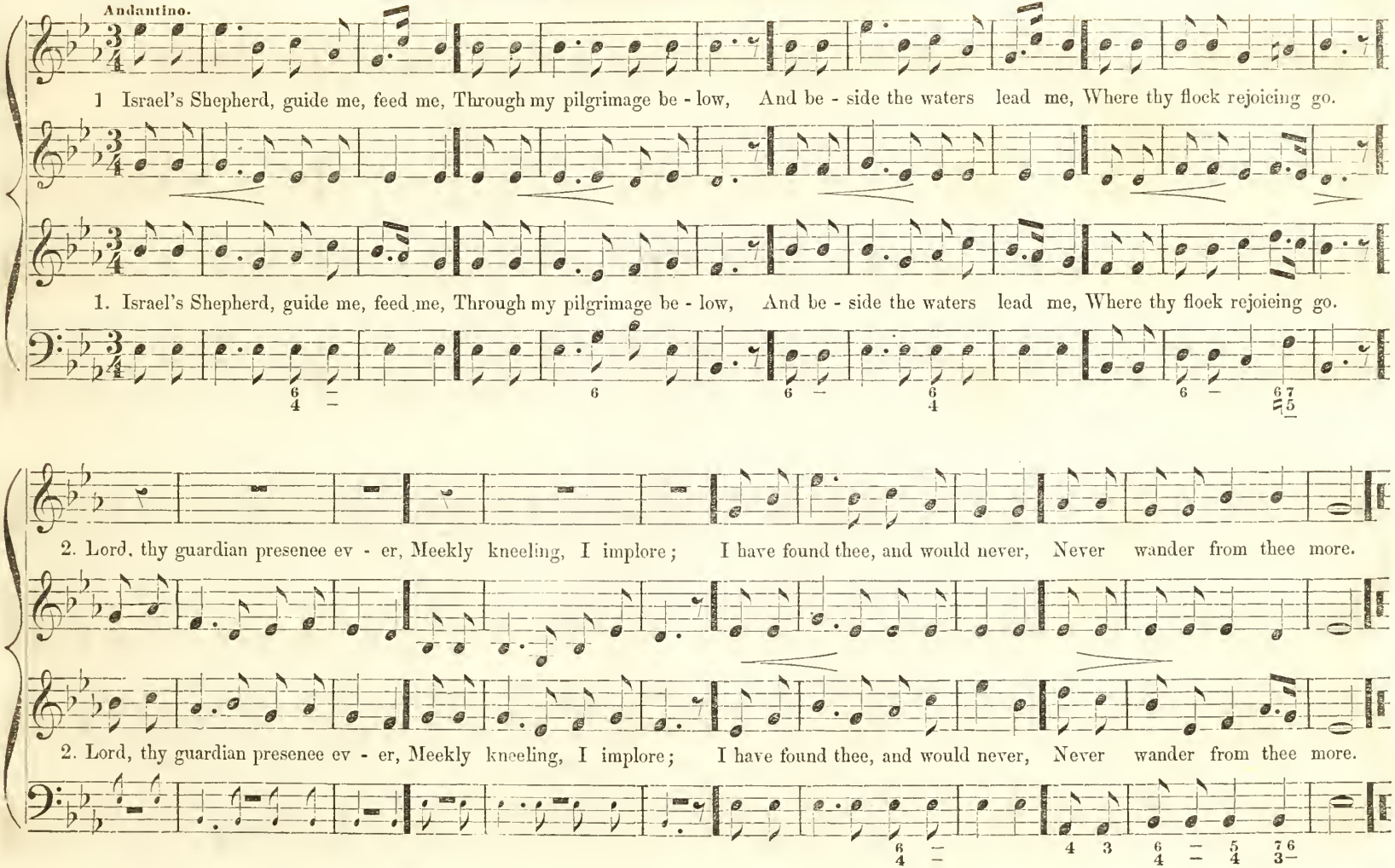


ROWE. 7s. 9 lines.

NASHVILLE. 7s.

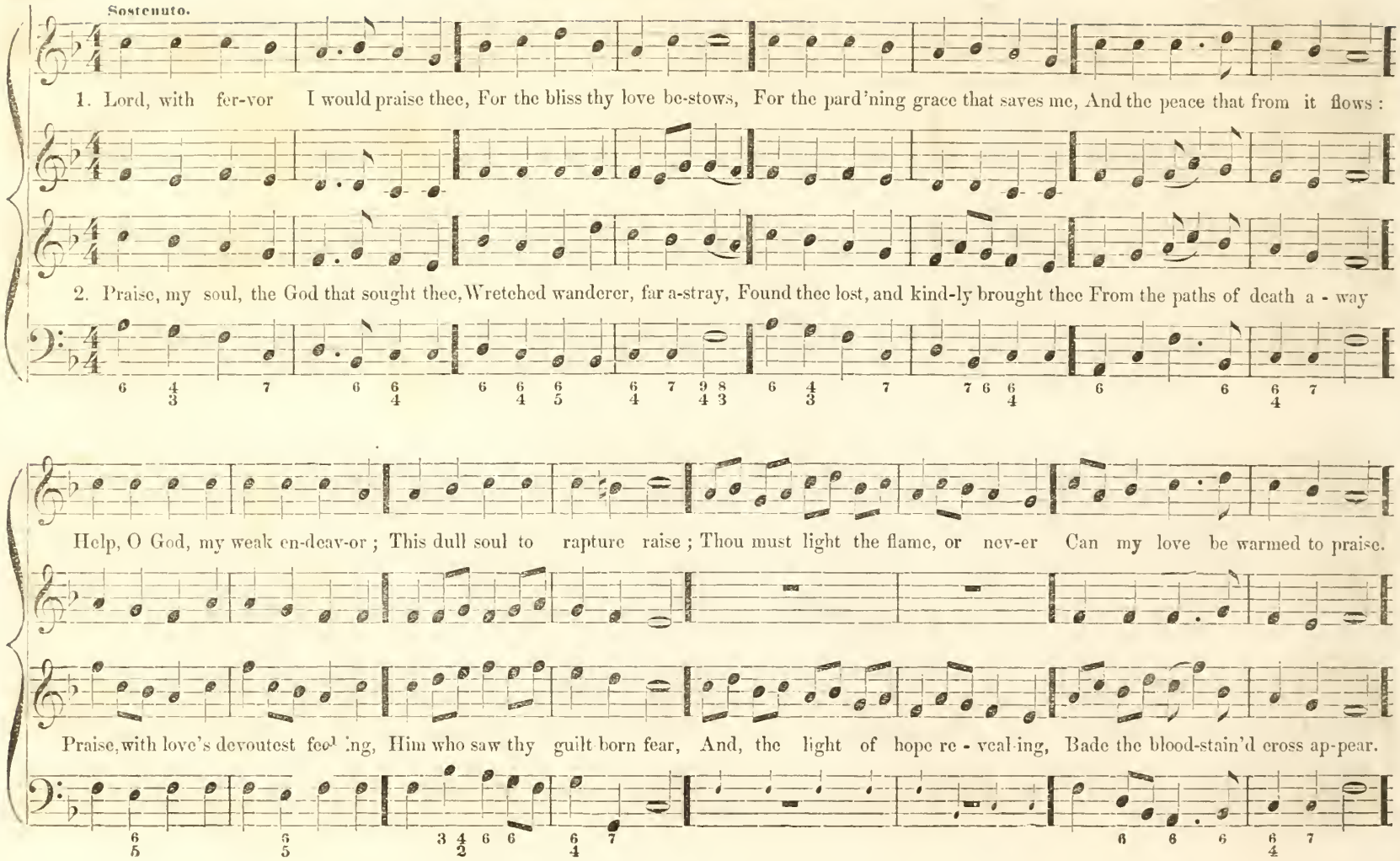
S. B. BALL.

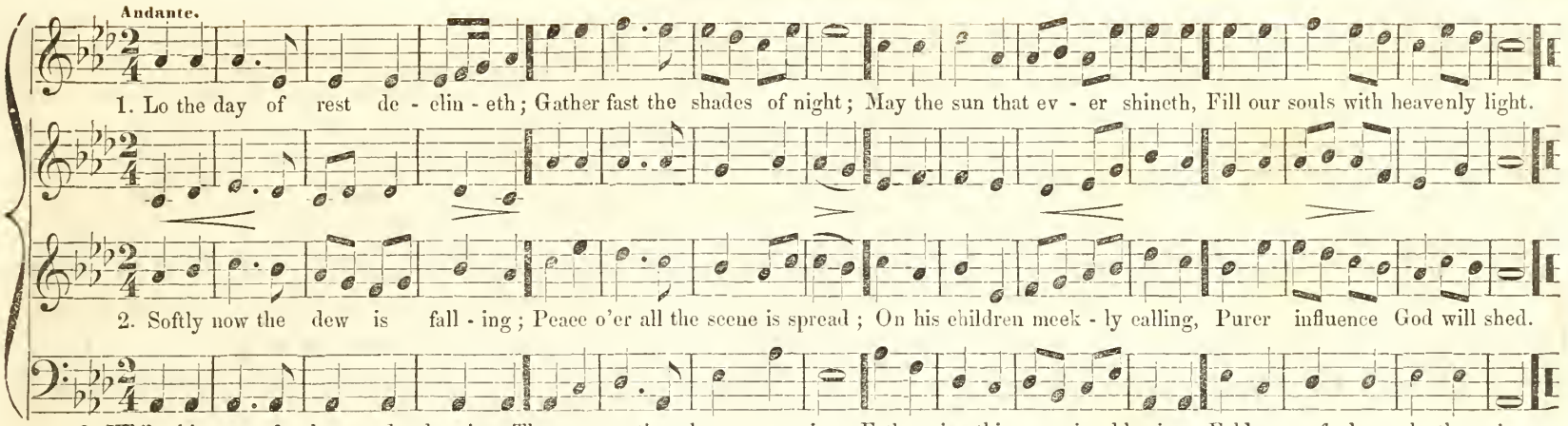


NELLORE. 8 & 7s. Double.

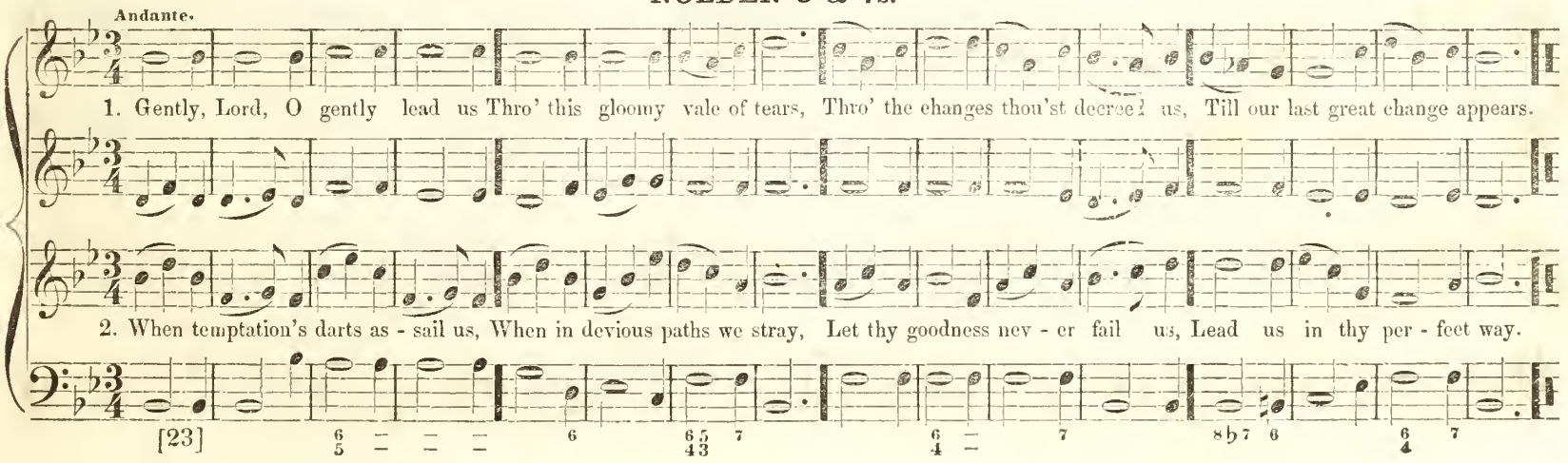
W. H. DOANE

Andantino.
1 Israel's Shepherd, guide me, feed me, Through my pilgrimage be - low, And be - side the waters lead me, Where thy flock rejoicing go.
1. Israel's Shepherd, guide me, feed me, Through my pilgrimage be - low, And be - side the waters lead me, Where thy flock rejoicing go.
2. Lord, thy guardian presence ev - er, Meekly kneeling, I implore; I have found thee, and would never, Never wander from thee more.
2. Lord, thy guardian presence ev - er, Meekly kneeling, I implore; I have found thee, and would never, Never wander from thee more.

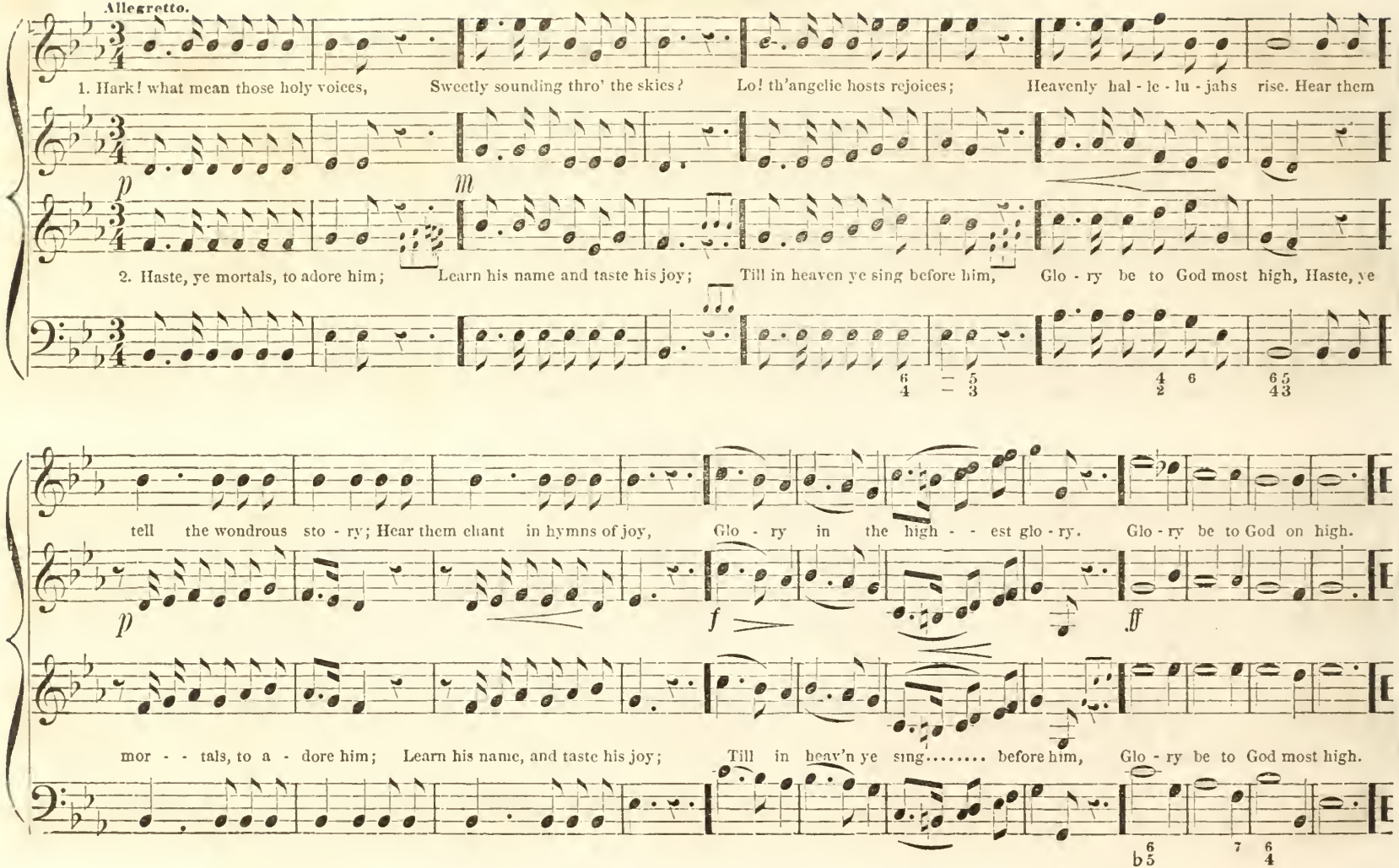
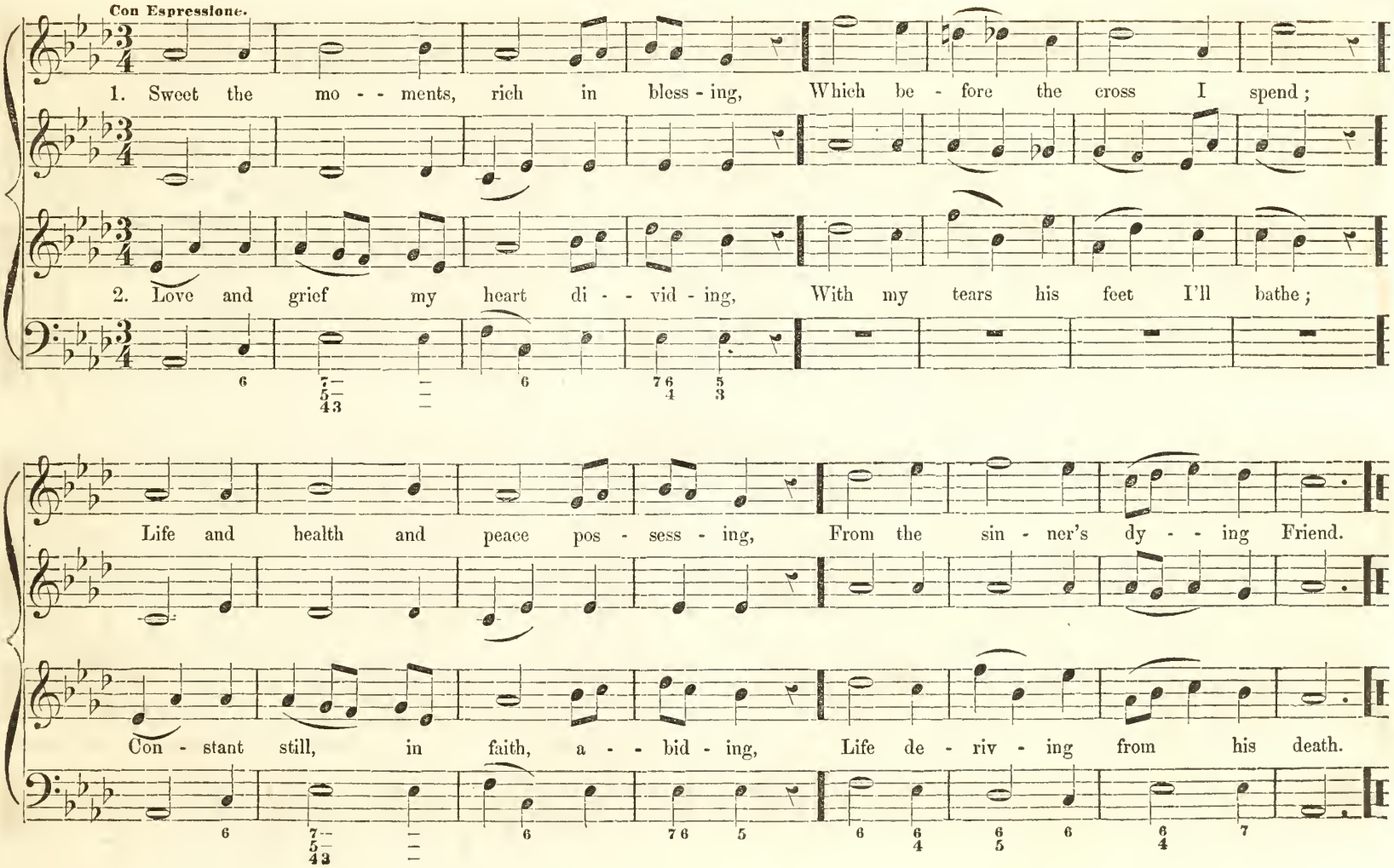
SMYRNA. 8s & 7s, or 8, 7 & 4s. Double.

MOZART.

BEDFORD. 8 & 7s.

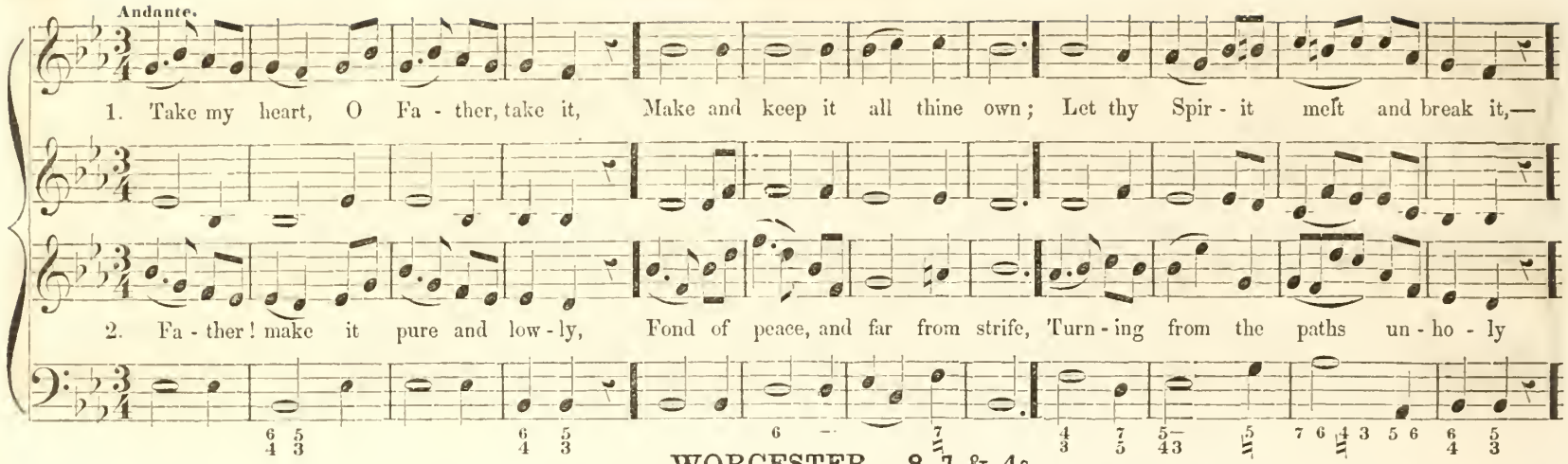


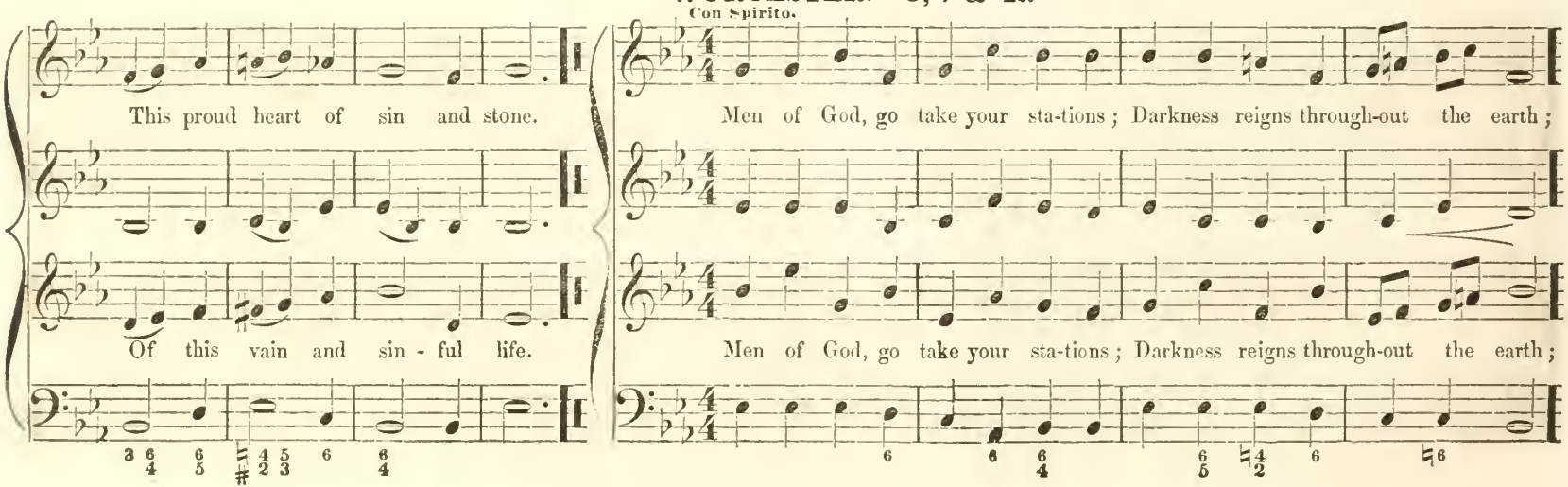
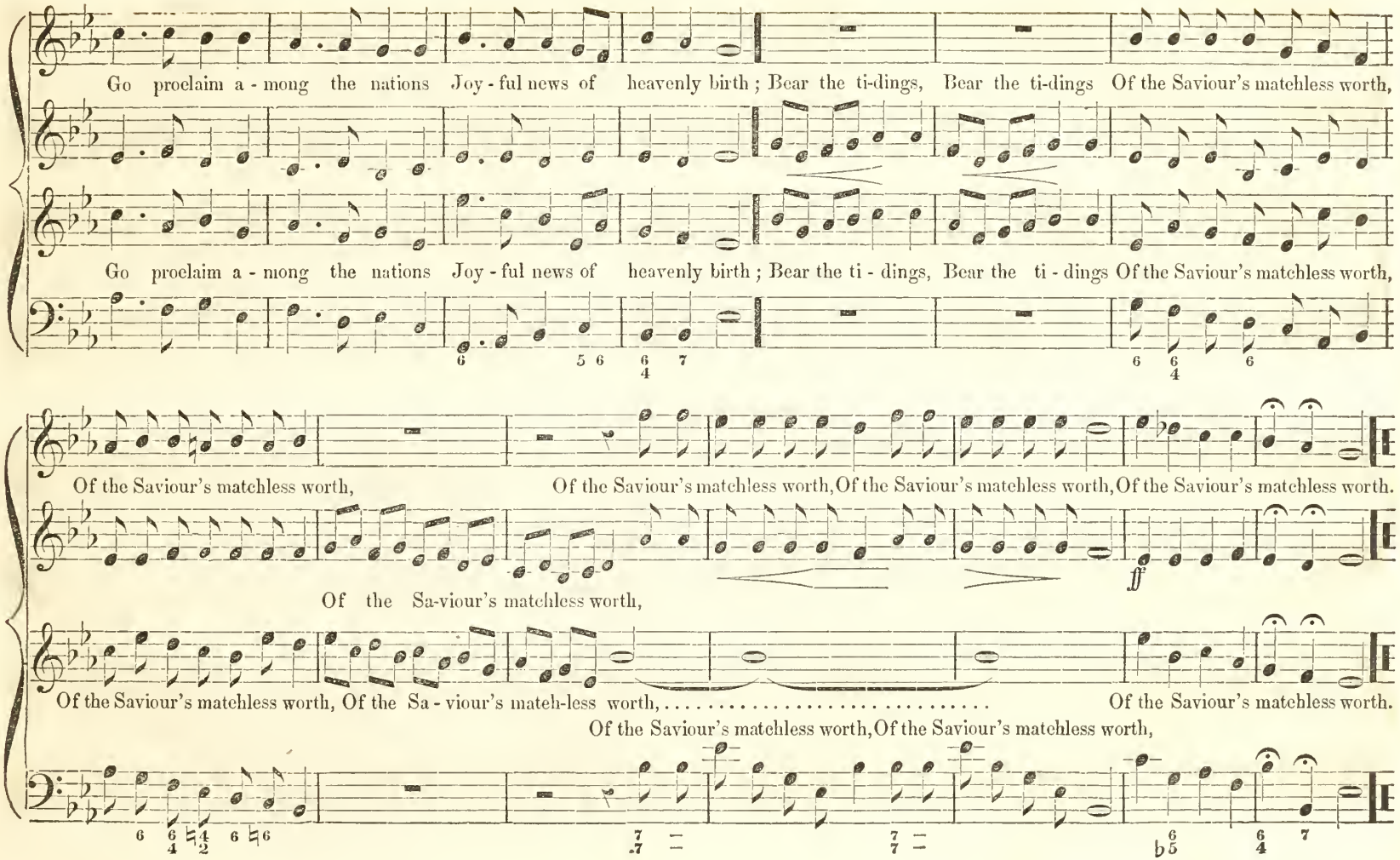
NOLDEN 8 & 7s.



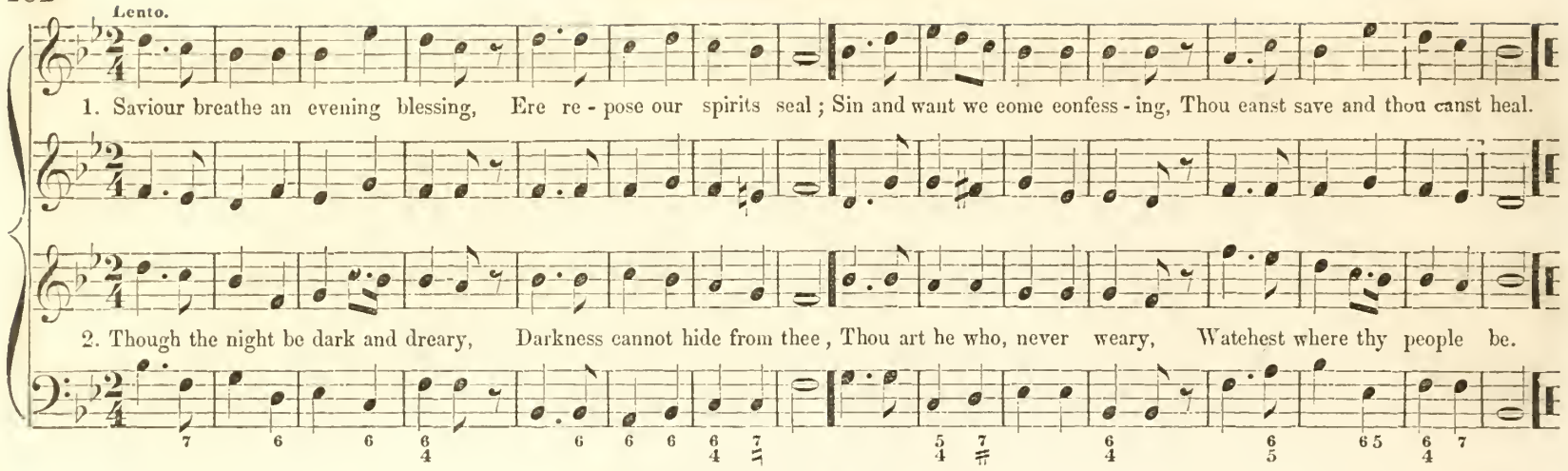
DOANE. 8 & 7s. Double.

Con Espressione.
1. Sweet the mo - - ments, rich in bless - ing, Which be - fore the cross I spend;
2. Love and grief my heart di - - vid - ing, With my tears his feet I'll bathe;
Life and health and peace pos - sess - ing, From the sin - ner's dy - - ing Friend.
Con - stant still, in faith, a - - bid - ing, Life de - riv - ing from his death.

HUDSON. 8 & 7s.

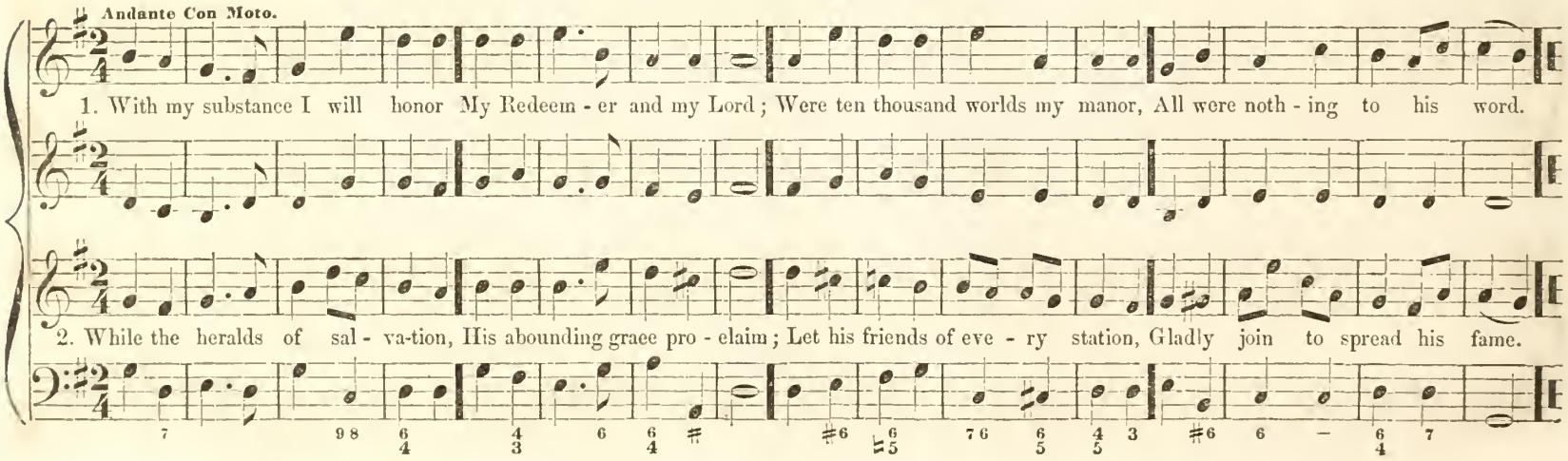


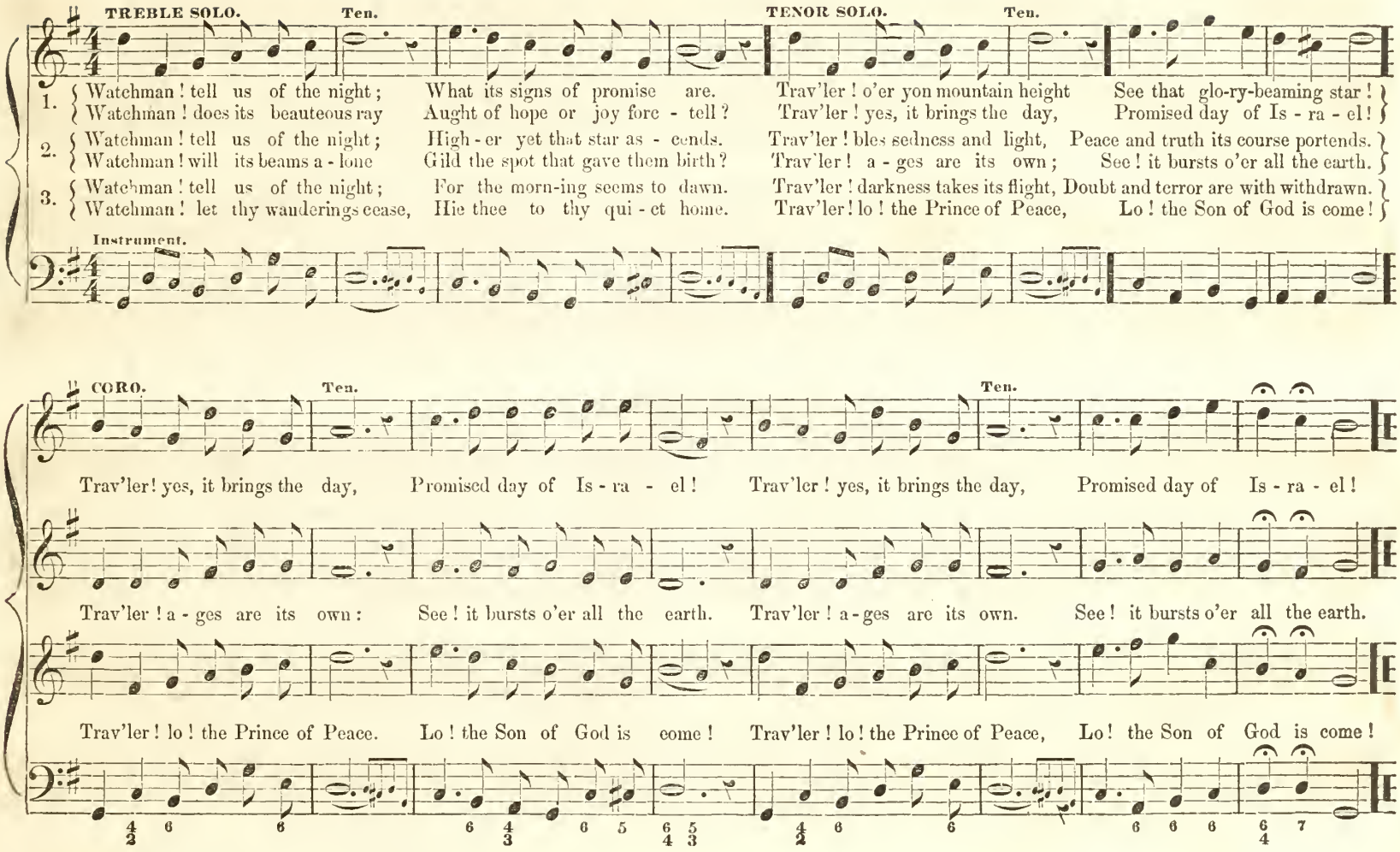
WORCESTER. 8, 7 & 4s.

Go proclaim a - mong the nations Joy - ful news of heavenly birth ; Bear the ti-dings, Bear the ti-dings Of the Saviour's matchless worth,
Go proclaim a - mong the nations Joy - ful news of heavenly birth ; Bear the ti - dings, Bear the ti - dings Of the Saviour's matchless worth,
Of the Saviour's matchless worth,
Of the Saviour's matchless worth, Of the Saviour's matchless worth, Of the Saviour's matchless worth.
ff
Of the Sa-viour's matchless worth,
Of the Saviour's matchless worth, Of the Sa - viour's match-less worth, ... Of the Saviour's matchless worth.
Of the Saviour's matchless worth, Of the Saviour's matchless worth,

CUSHING. 8 & 7s.



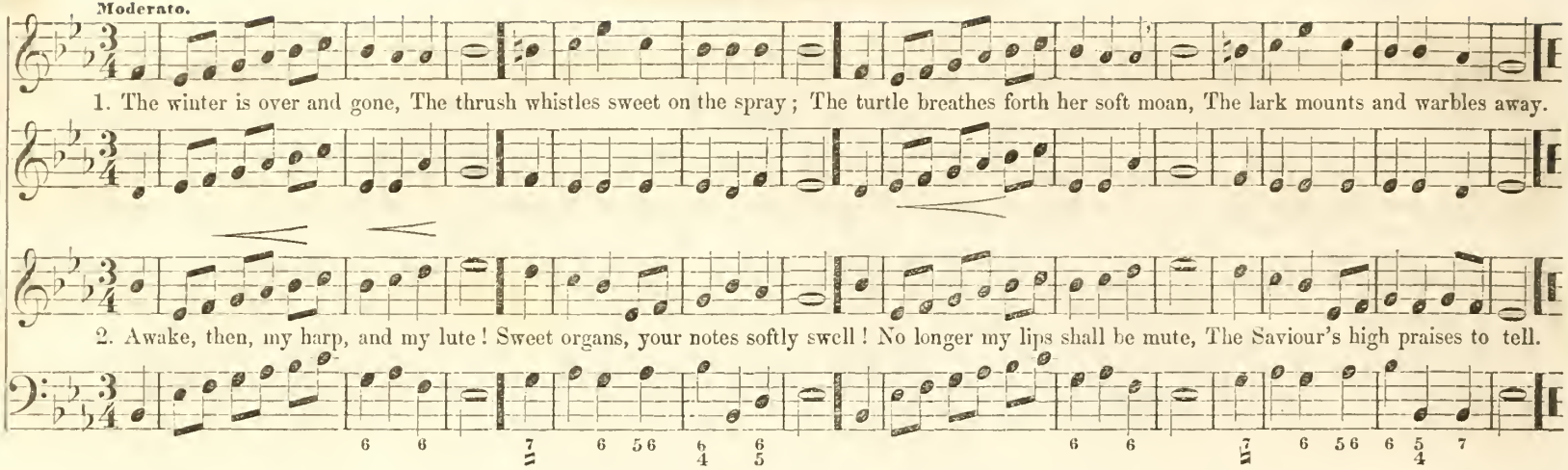
ELNDORF. 8 & 7s.




TREBLE SOLO.
Ten.
TENOR SOLO.
Ten.
1. Watchman ! tell us of the night; What its signs of promise are. Trav'ler ! o'er yon mountain height See that glo-ry-beaming star !
Watchman ! does its beauteous ray Aught of hope or joy fore - tell ? Trav'ler ! yes, it brings the day, Promised day of Is - ra - el !
2. Watchman ! tell us of the night; High - er yet that star as - cends. Trav'ler ! bles sedness and light, Peace and truth its course portends.
Watchman ! will its beams a - lone Gild the spot that gave them birth ? Trav'ler ! a - ges are its own; See ! it bursts o'er all the earth.
3. Watchman ! tell us of the night; For the morn-ing seems to dawn. Trav'ler ! darkness takes its flight, Doubt and terror are with withdrawn.
Watchman ! let thy wanderings cease, Hie thee to thy qui - et home. Trav'ler ! lo ! the Prince of Peace, Lo ! the Son of God is come !
Instrument.
CORO.
Ten.
Ten.
Trav'ler ! yes, it brings the day, Promised day of Is - ra - el ! Trav'ler ! yes, it brings the day, Promised day of Is - ra - el !
Trav'ler ! a - ges are its own : See ! it bursts o'er all the earth. Trav'ler ! a - ges are its own. See ! it bursts o'er all the earth.
Trav'ler ! lo ! the Prince of Peace. Lo ! the Son of God is come ! Trav'ler ! lo ! the Prince of Peace, Lo ! the Son of God is come !

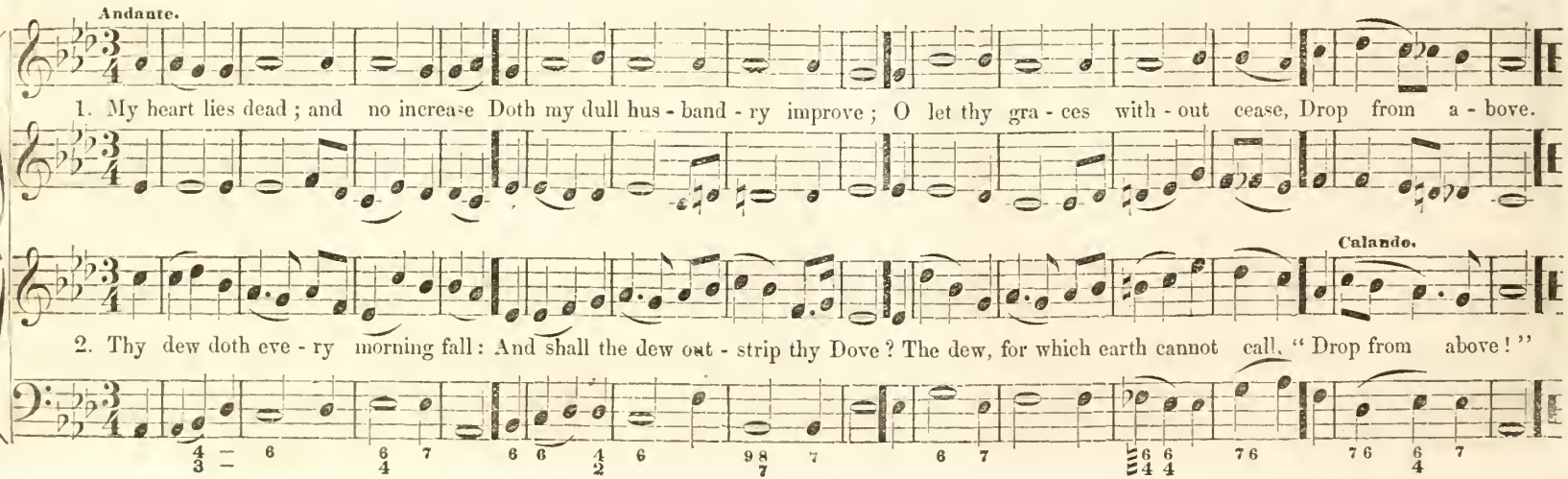
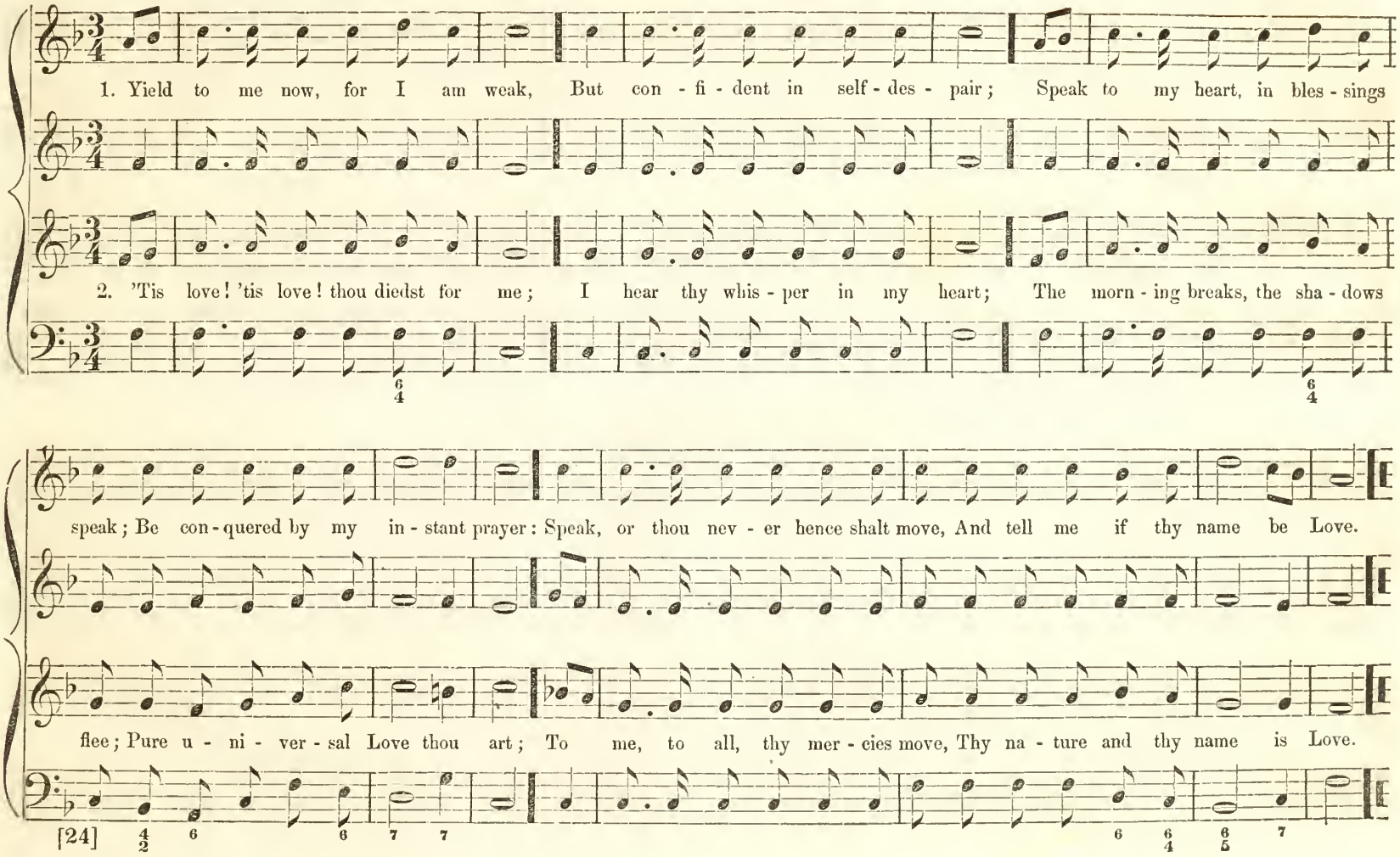
ALIDA. 8s.

L. B. BARNES.



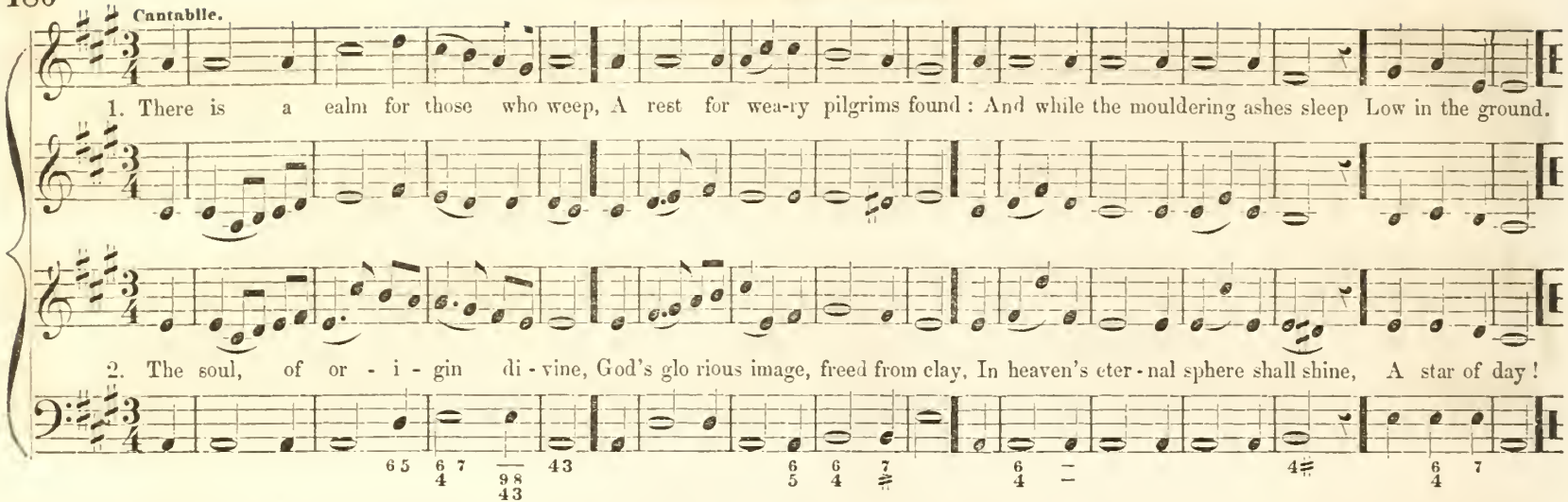
NORTH BROOKFIELD. 8 & 4s.

H. PENN TYLER.

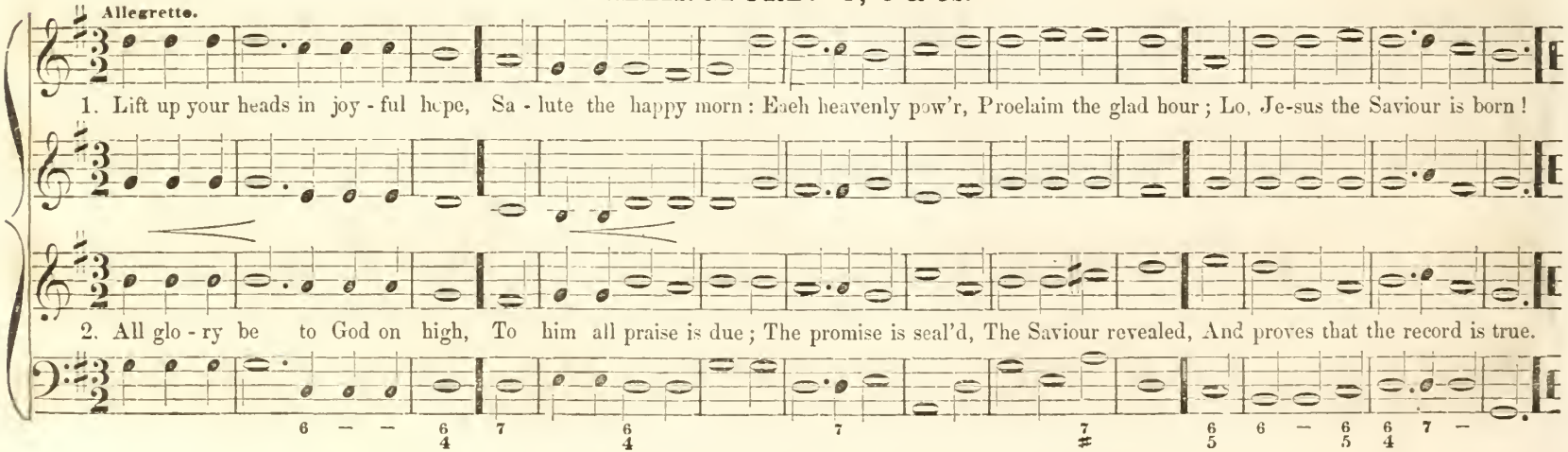


1. Yield to me now, for I am weak, But con - fi - dent in self - des - pair; Speak to my heart, in bles - sings
2. 'Tis love! 'tis love! thou diedst for me; I hear thy whis - per in my heart; The morn - ing breaks, the sha - dows
speak; Be con - quered by my in - stant prayer: Speak, or thou nev - er hence shalt move, And tell me if thy name be Love.
flee; Pure u - ni - ver - sal Love thou art; To me, to all, thy mer - cies move, Thy na - ture and thy name is Love.
[24]

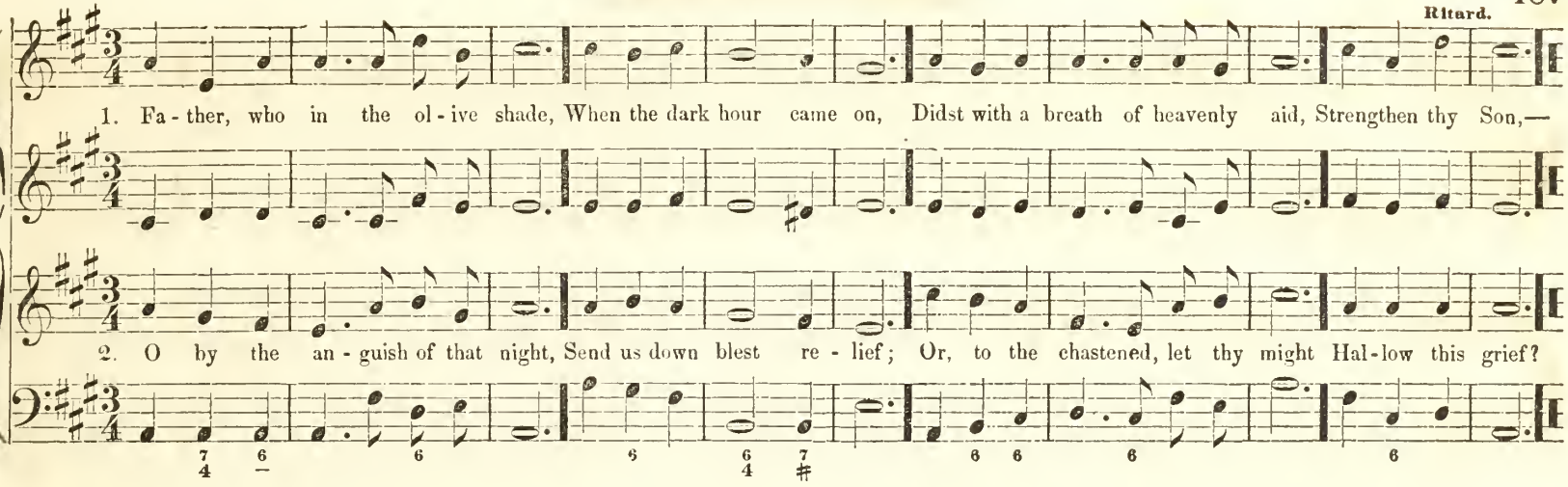
PEACE. 8 & 4s. Peculiar.

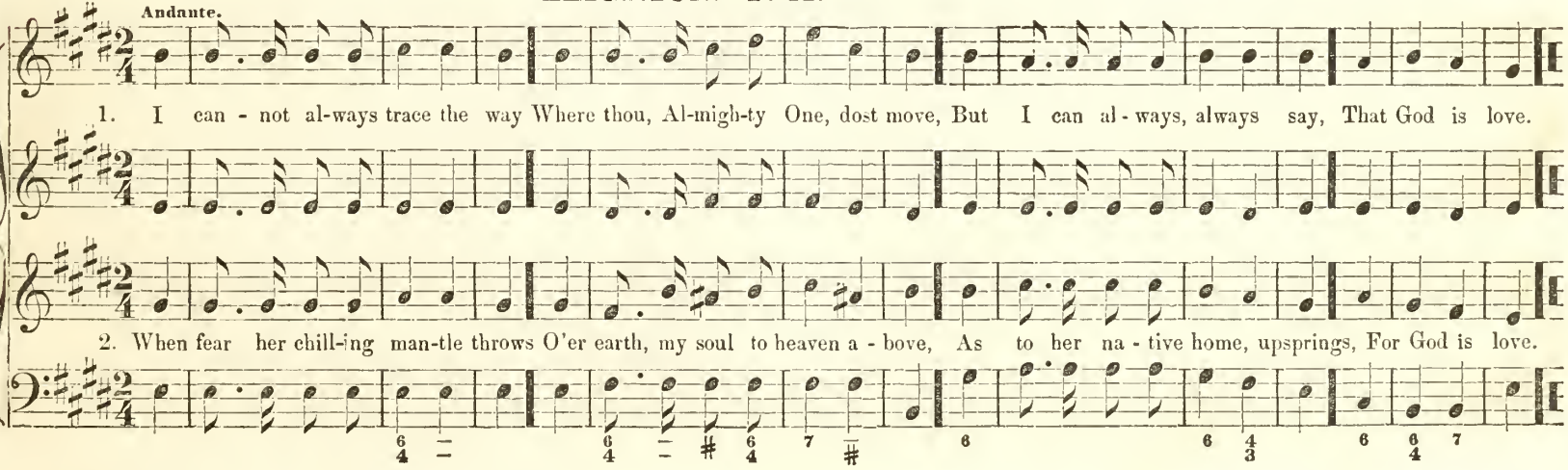
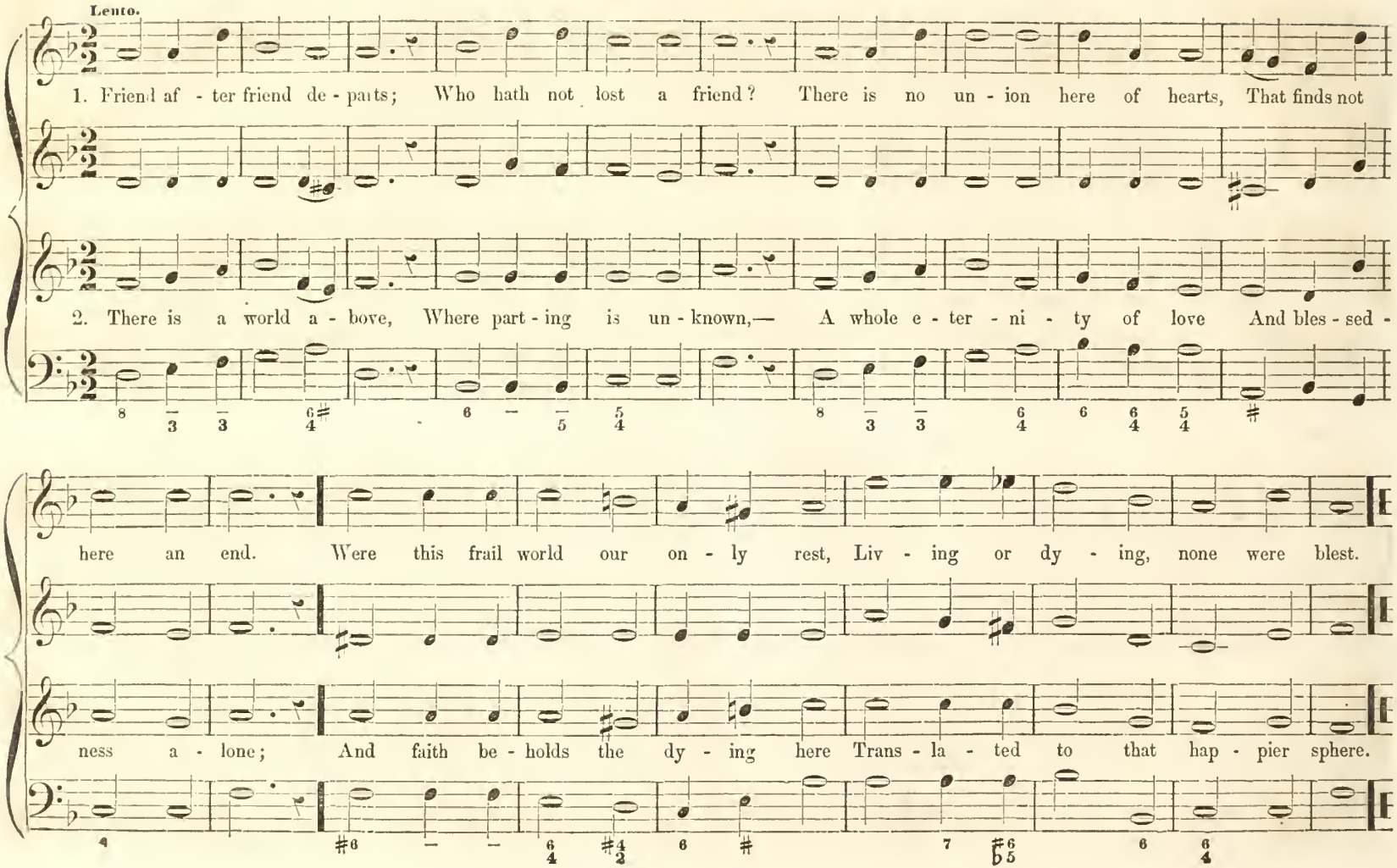
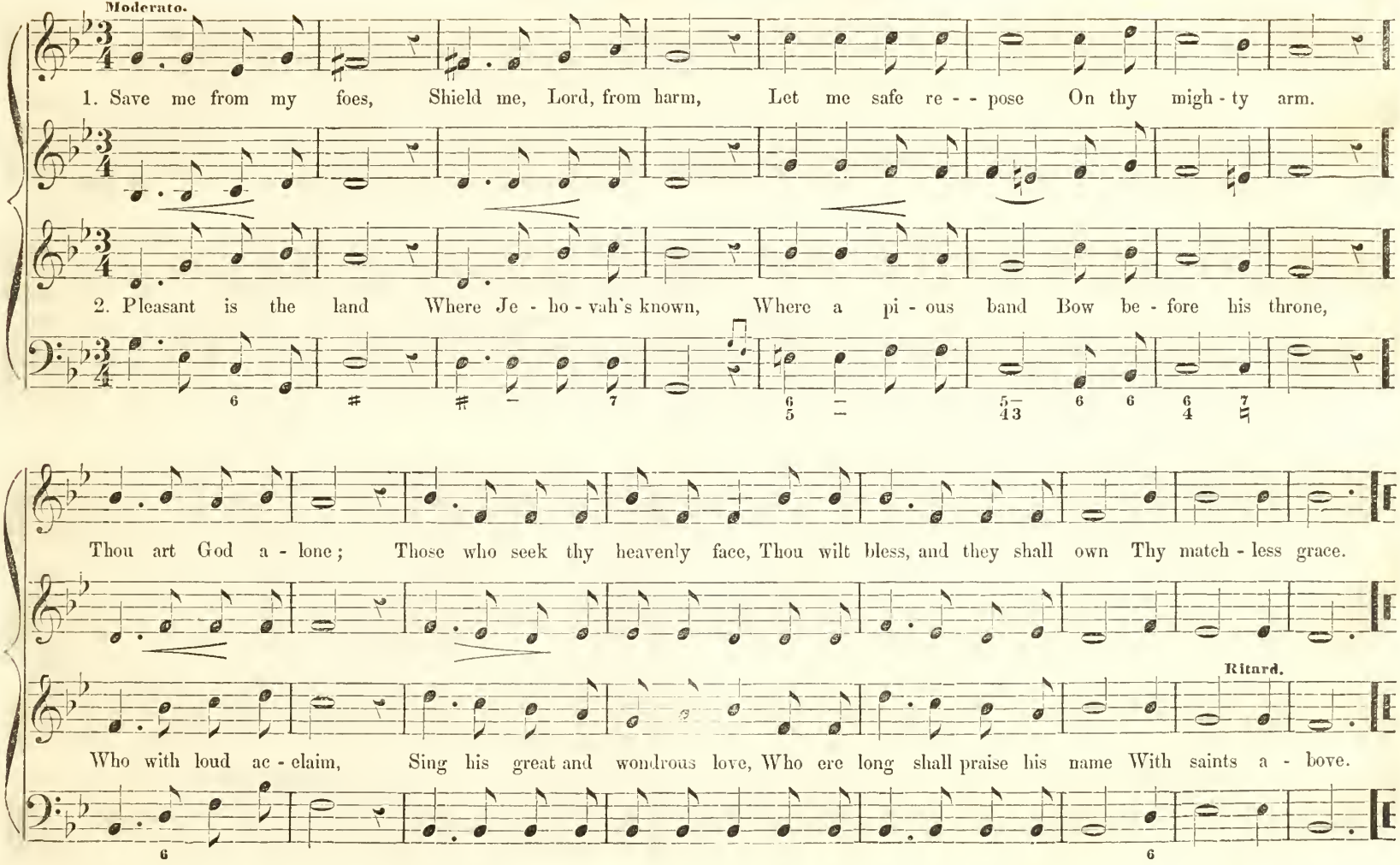


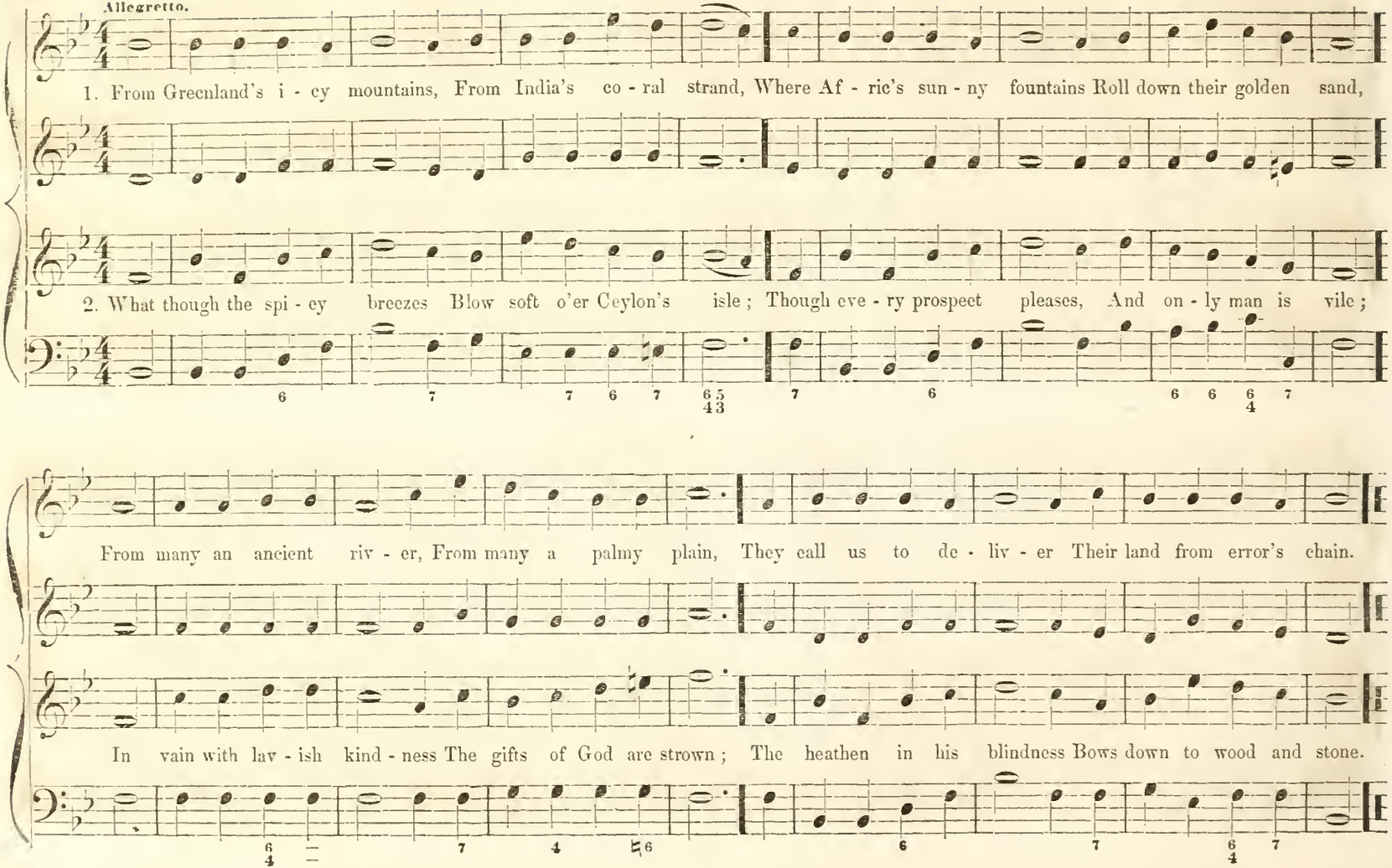
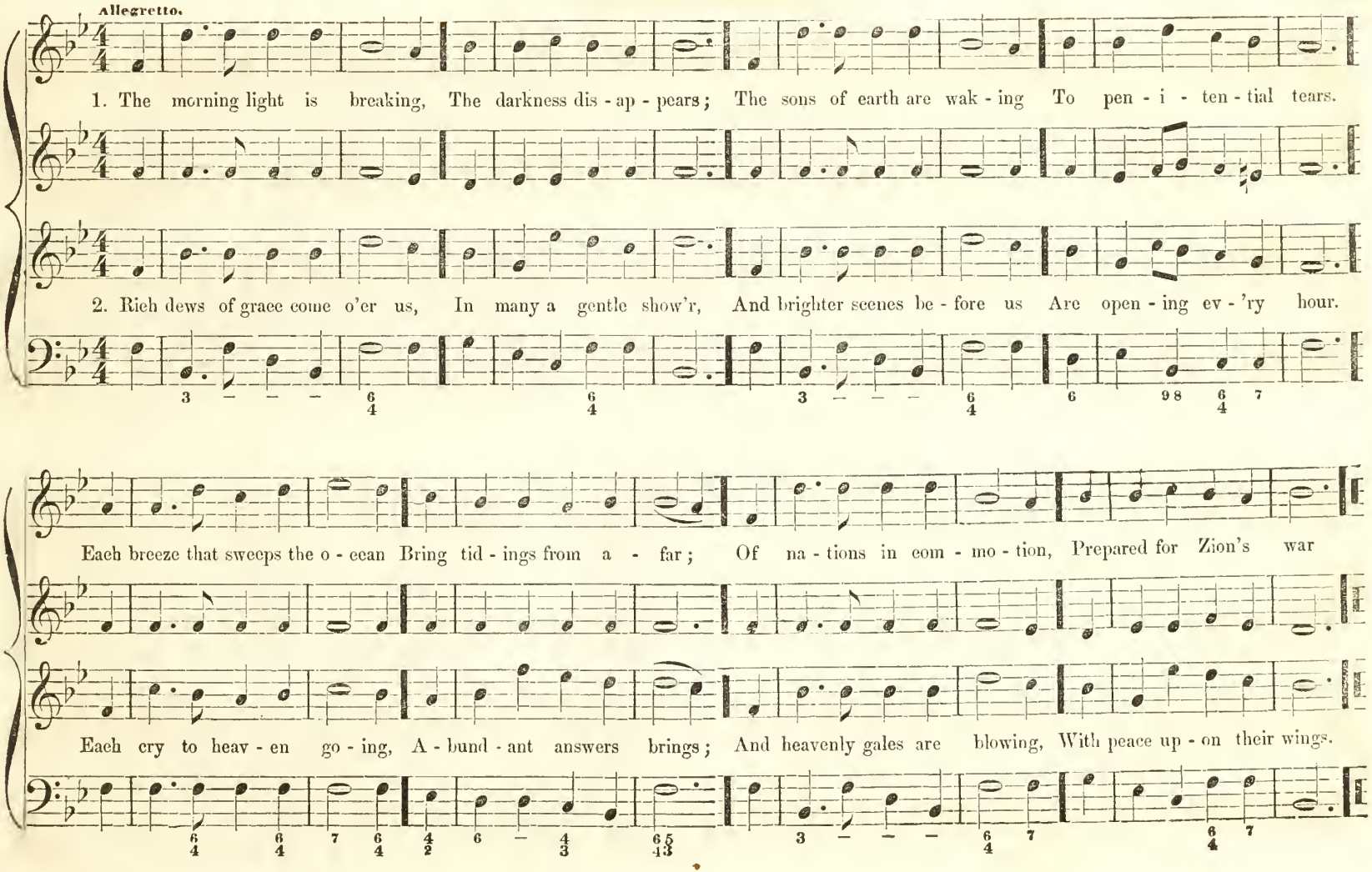
WILLINGFORD. 8, 6 & 5s.



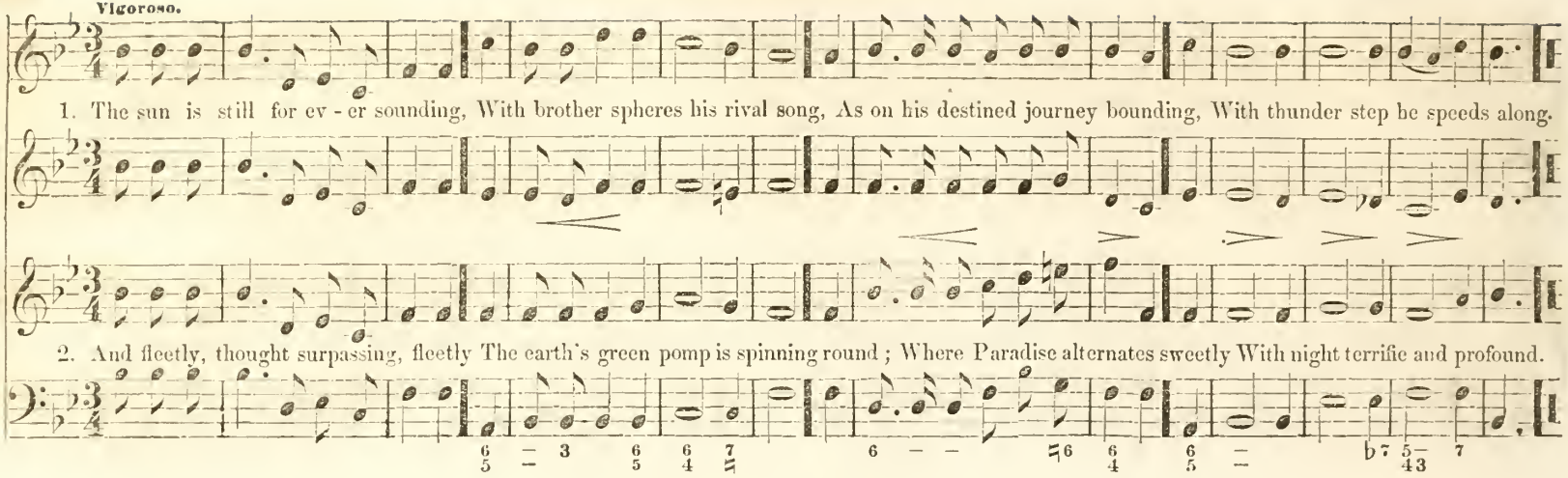
ORMONDE. 8, 6 & 4.



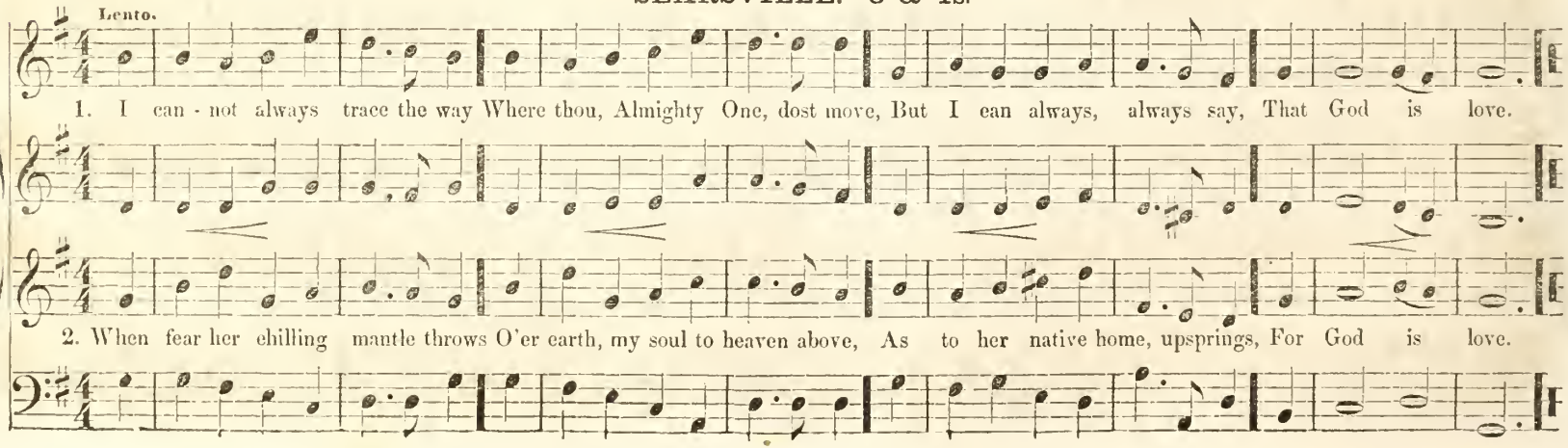
LEIGHTON. P. M.

BLACKSTONE. S. H. M.

Moderato.
1. Save me from my foes, Shield me, Lord, from harm, Let me safe re - - pose On thy migh - ty arm.
2. Pleasant is the land Where Je - ho - vah's known, Where a pi - ous band Bow be - fore his throne,
Thou art God a - lone; Those who seek thy heavenly face, Thou wilt bless, and they shall own Thy match - less grace.
Ritard.
Who with loud ac - claim, Sing his great and wondrous love, Who ere long shall praise his name With saints a - bove.

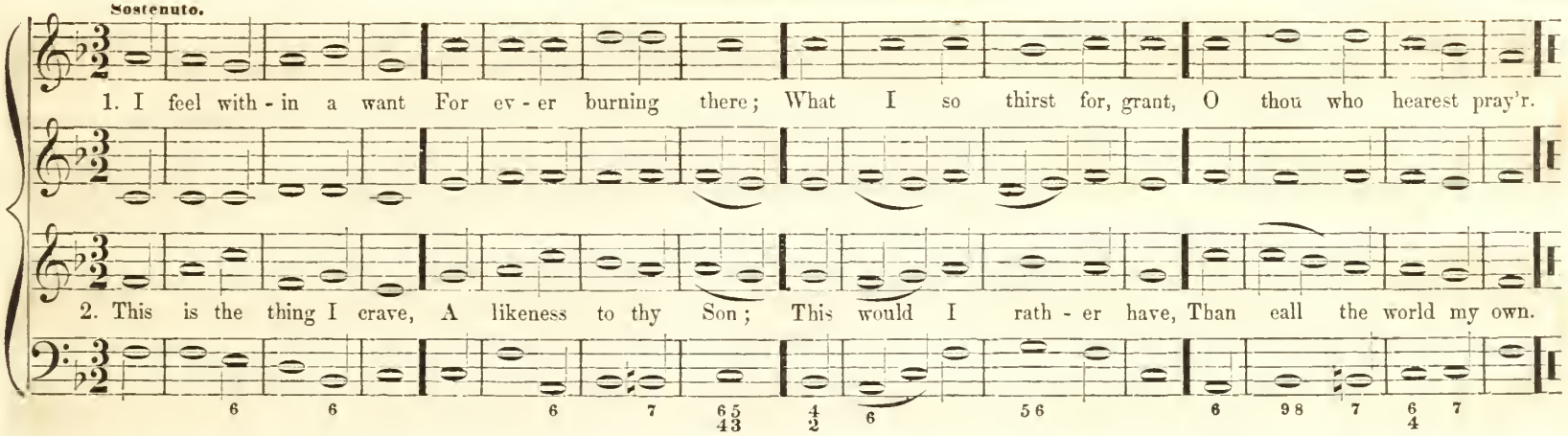
MISSIONARY HYMN. 7 & 6s.

Allegretto.
1. The morning light is breaking, The darkness dis - ap - pears; The sons of earth are wak - ing To pen - i - ten - tial tears.
2. Rich dews of grace come o'er us, In many a gentle show'r, And brighter scenes be - fore us Are open - ing ev - 'ry hour.
Each breeze that sweeps the o - cean Bring tid - ings from a - far; Of na - tions in com - mo - tion, Prepared for Zion's war
Each cry to heav - en go - ing, A - bund - ant answers brings; And heavenly gales are blowing, With peace up - on their wings.

SUTTON. 9 & 8s.

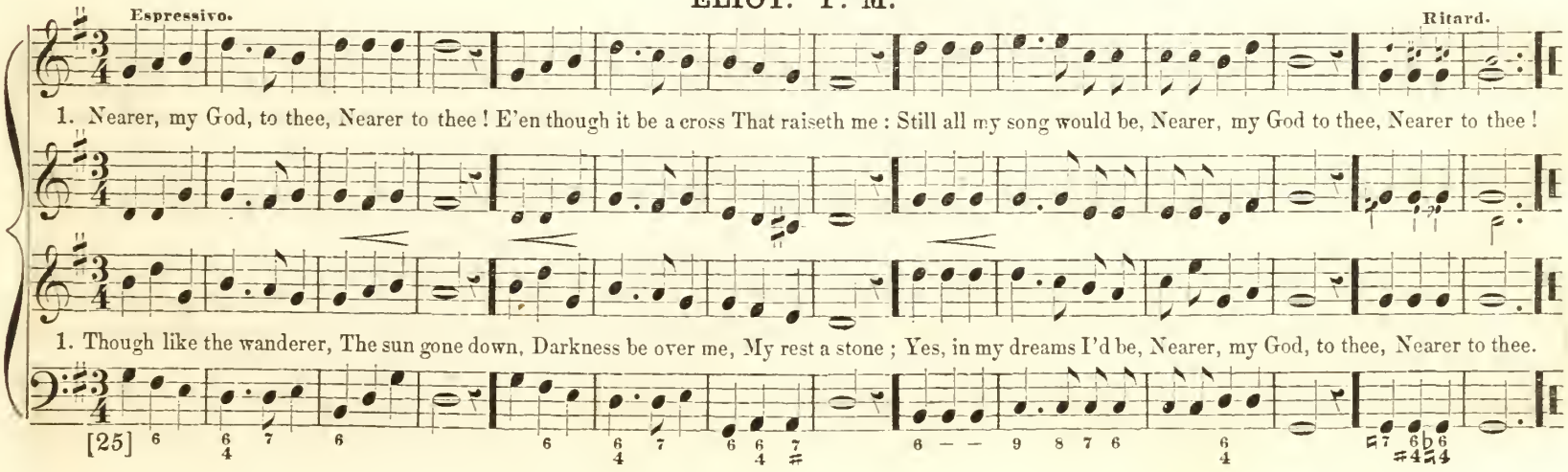


SEARSVILLE. 8 & 4s.



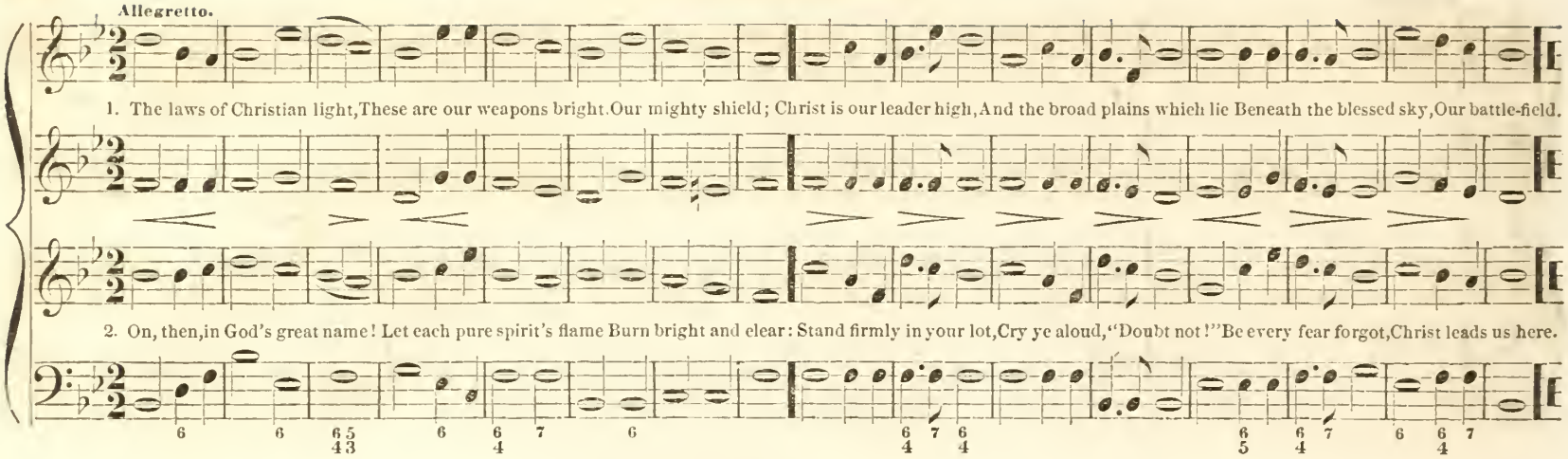

Sostenuto.
1. I feel with - in a want For ev - er burning there; What I so thirst for, grant, O thou who hearest pray'r.
2. This is the thing I crave, A likeness to thy Son; This would I rath - er have, Than eall the world my own.

ELIOT. P. M.

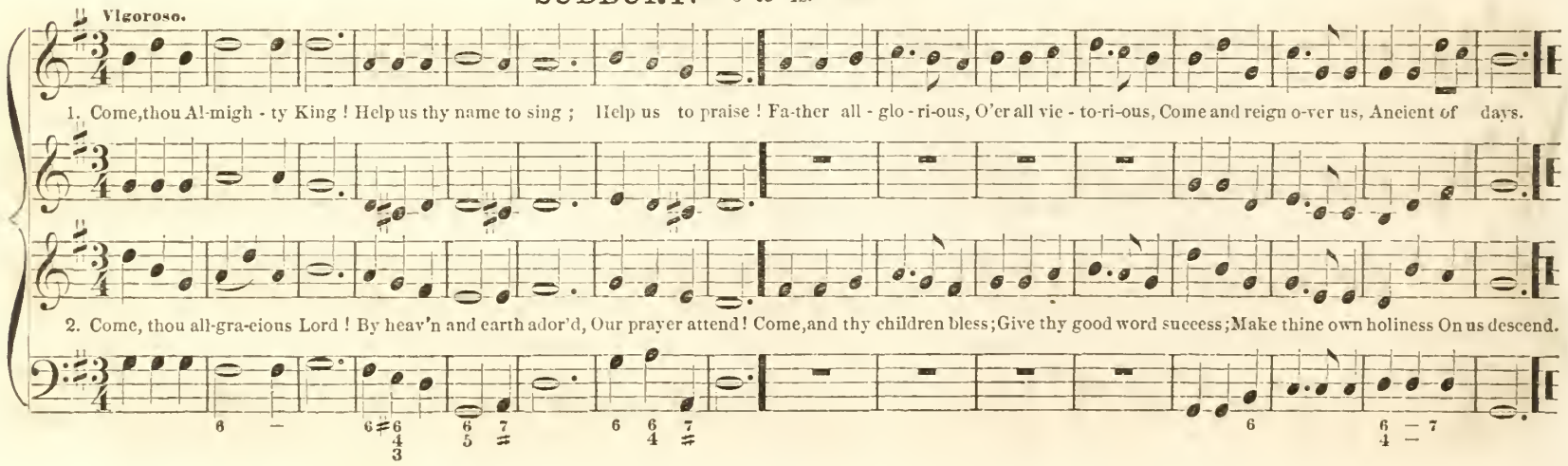

Espressivo.
Ritard.
1. Nearer, my God, to thee, Nearer to thee! E'en though it be a cross That raiseth me: Still all my song would be, Nearer, my God to thee, Nearer to thee!
1. Though like the wanderer, The sun gone down, Darkness be over me, My rest a stone; Yes, in my dreams I'd be, Nearer, my God, to thee, Nearer to thee.
[25]

NORWICH. 6 & 4s.

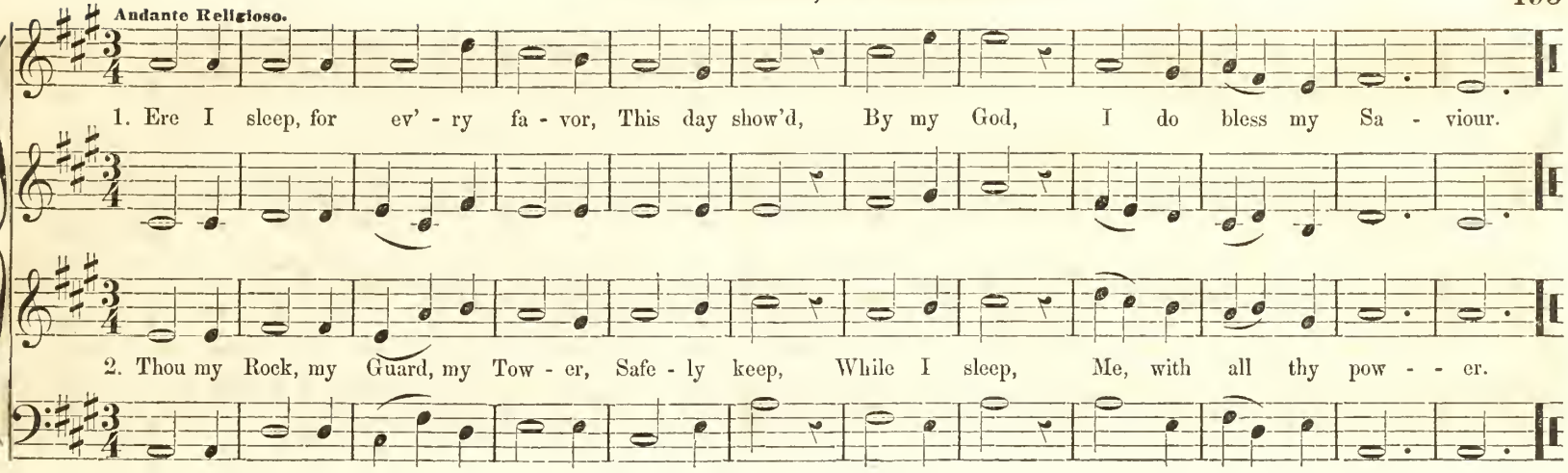
J. H. MOREY.



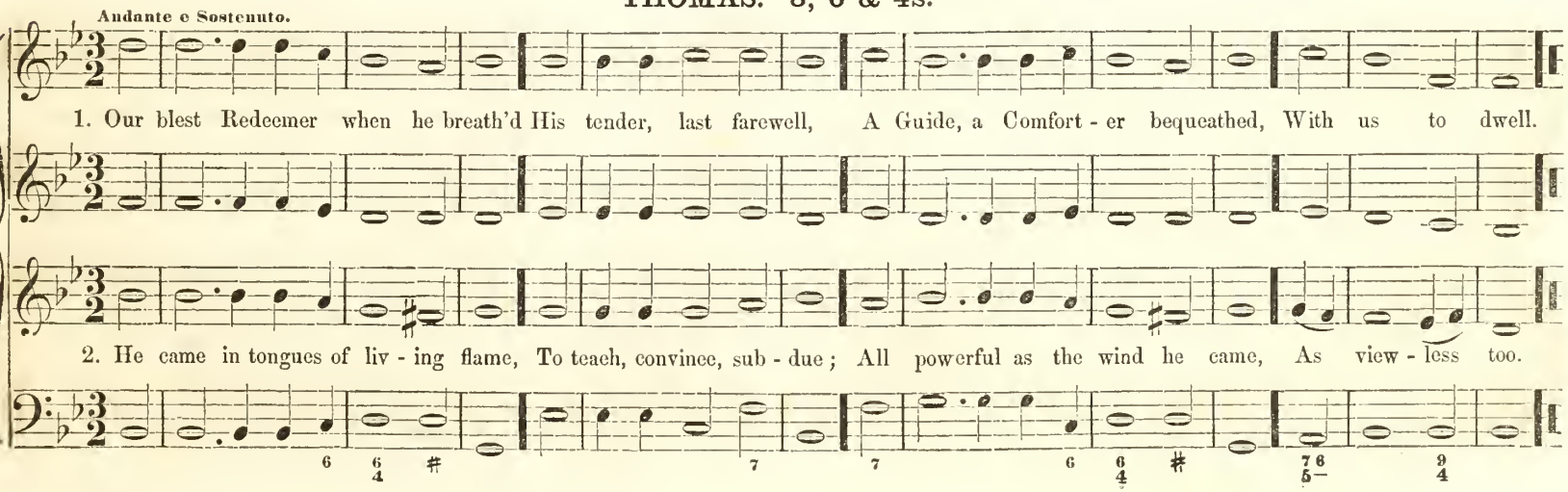
SUDBURY. 6 & 4s.

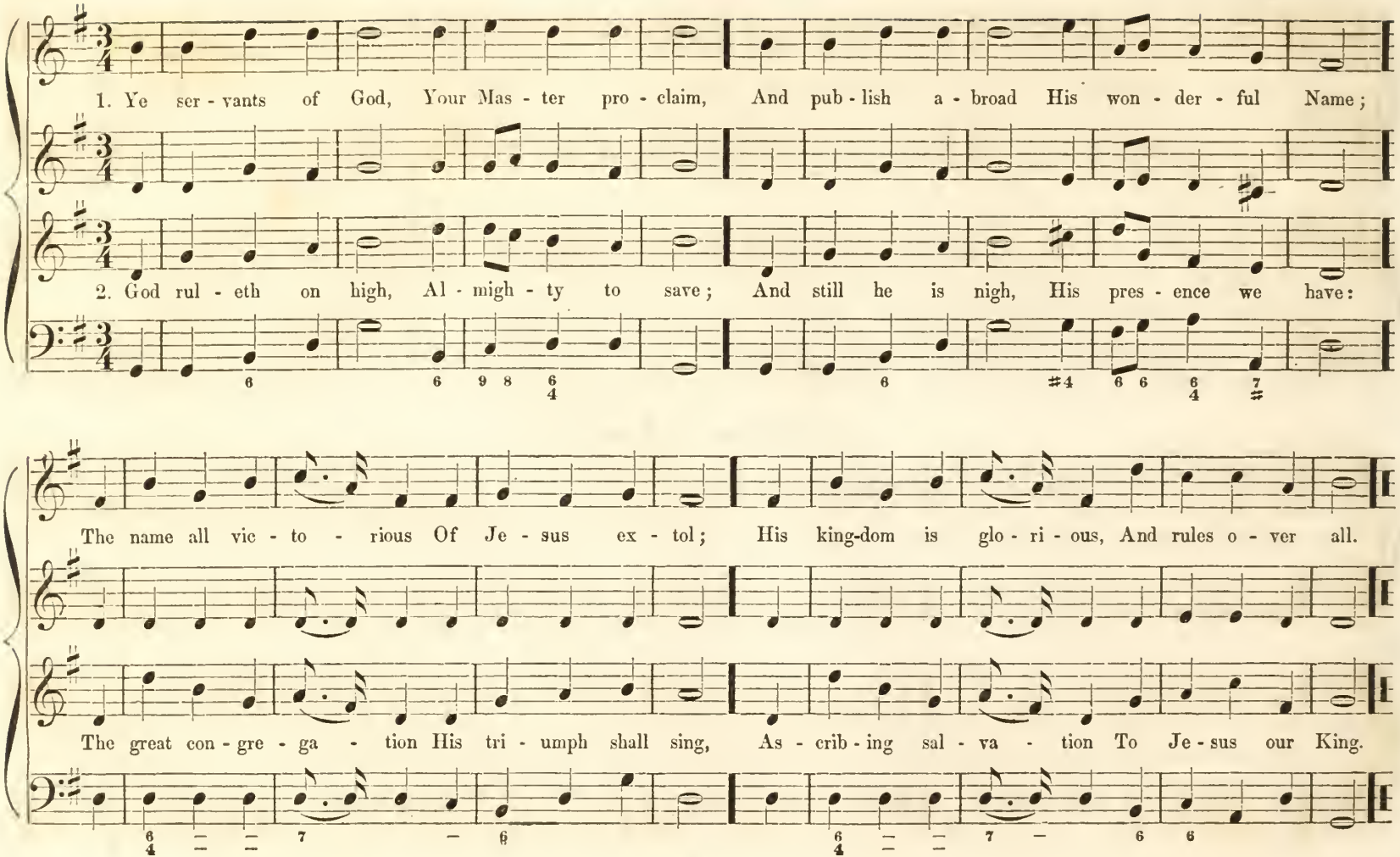
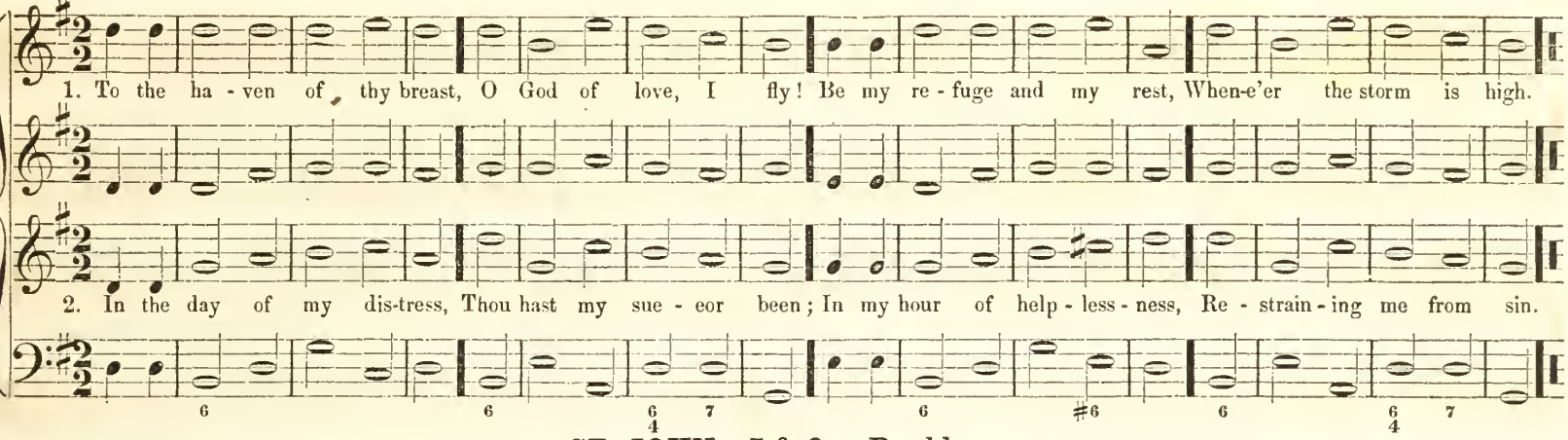


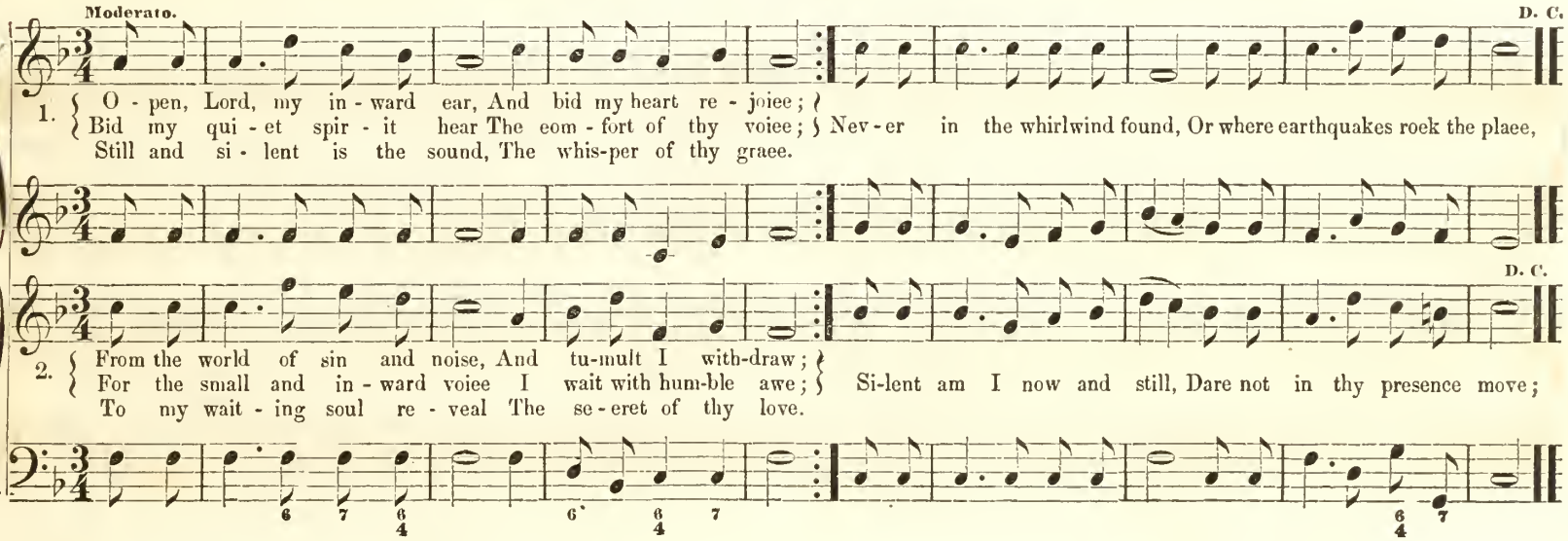
SEBETH. 8, 3 & 6s.



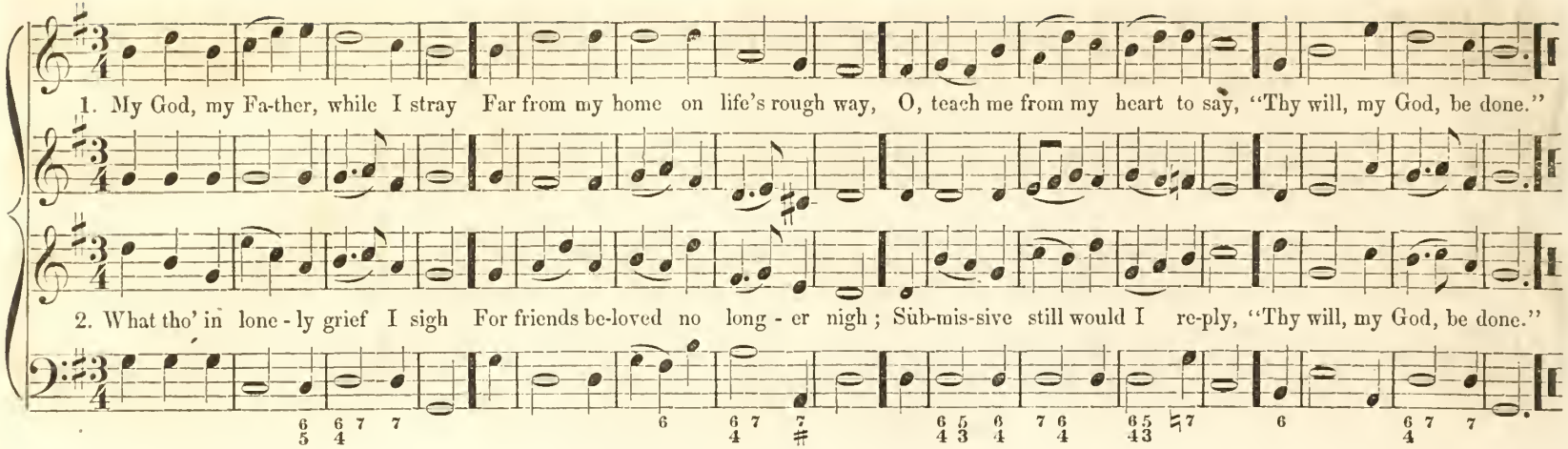
THOMAS. 8, 6 & 4s.



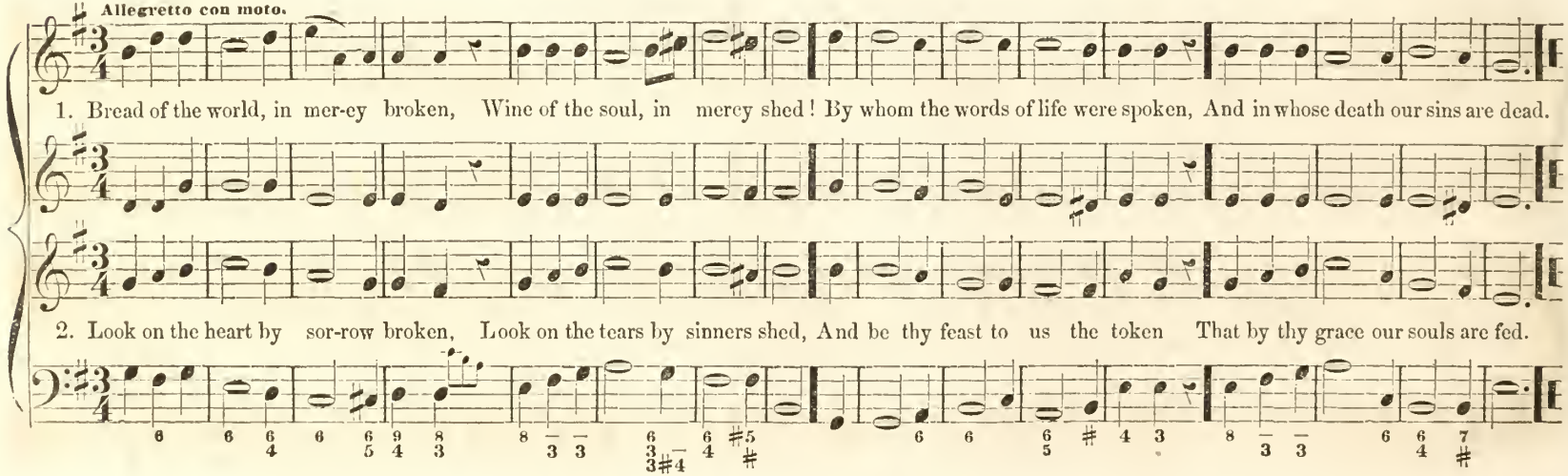
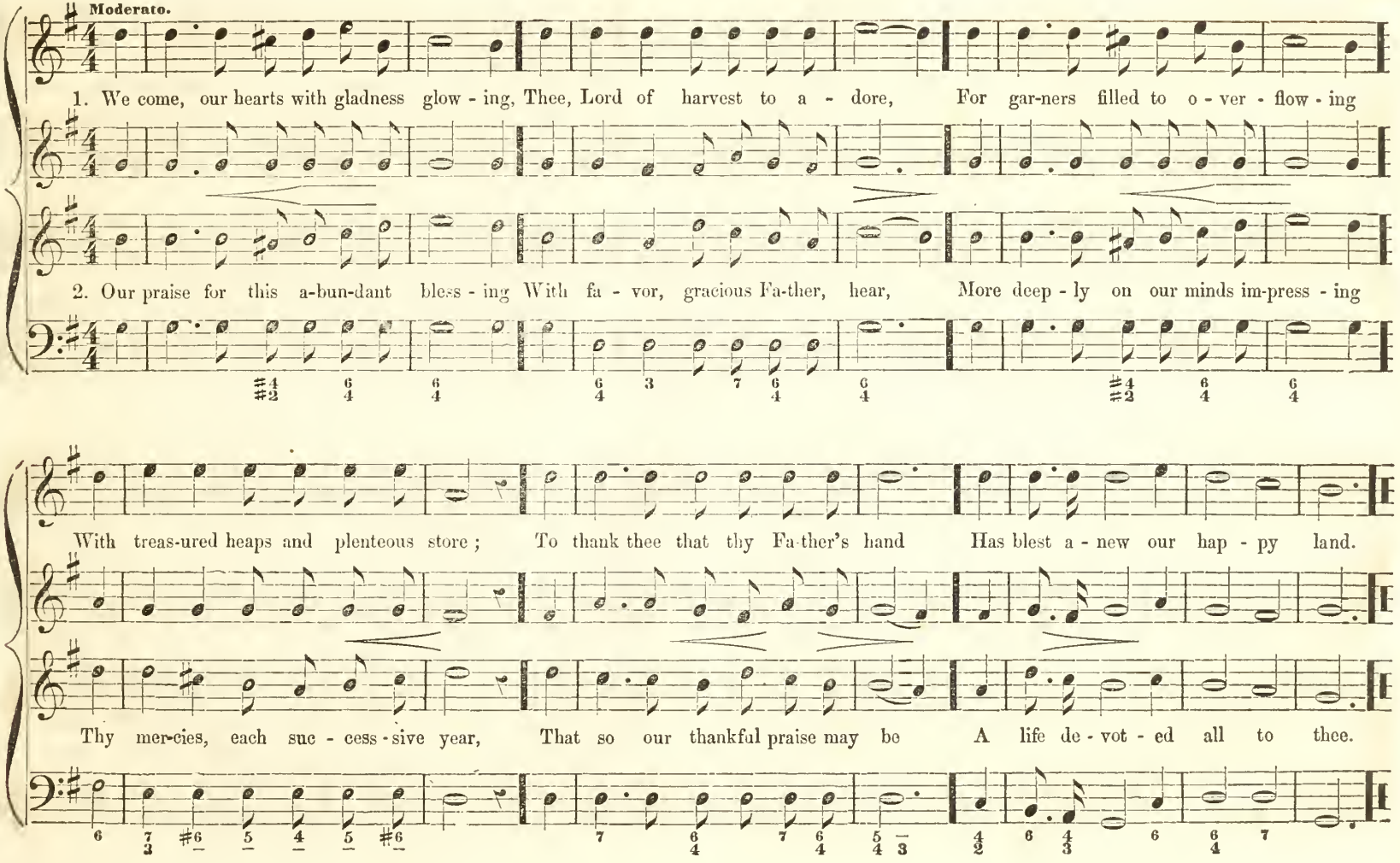
BELGRADE. 5 & 6s.

DEXTER. 7 & 9s.

ST. JOHN. 7 & 6s. Double.

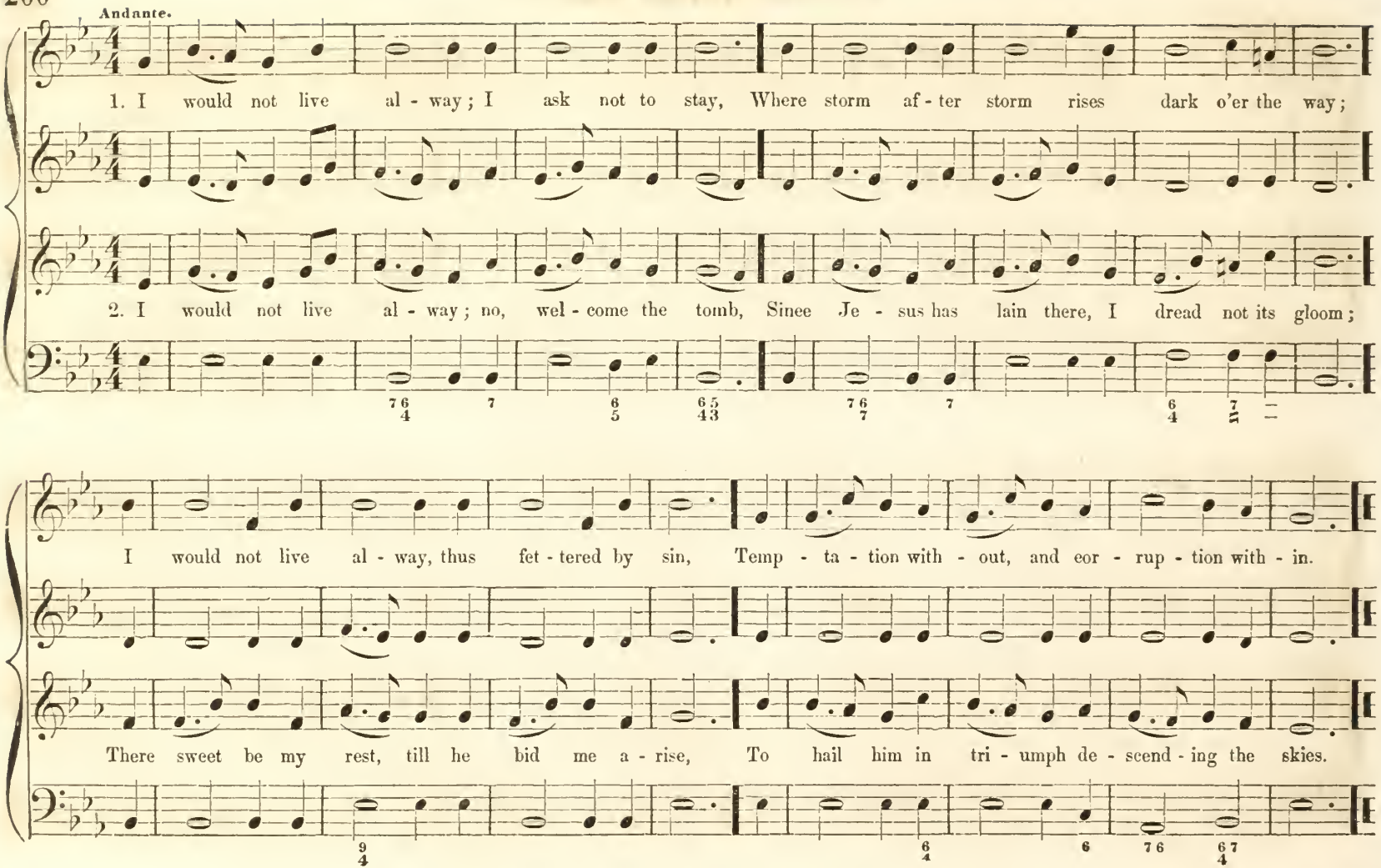
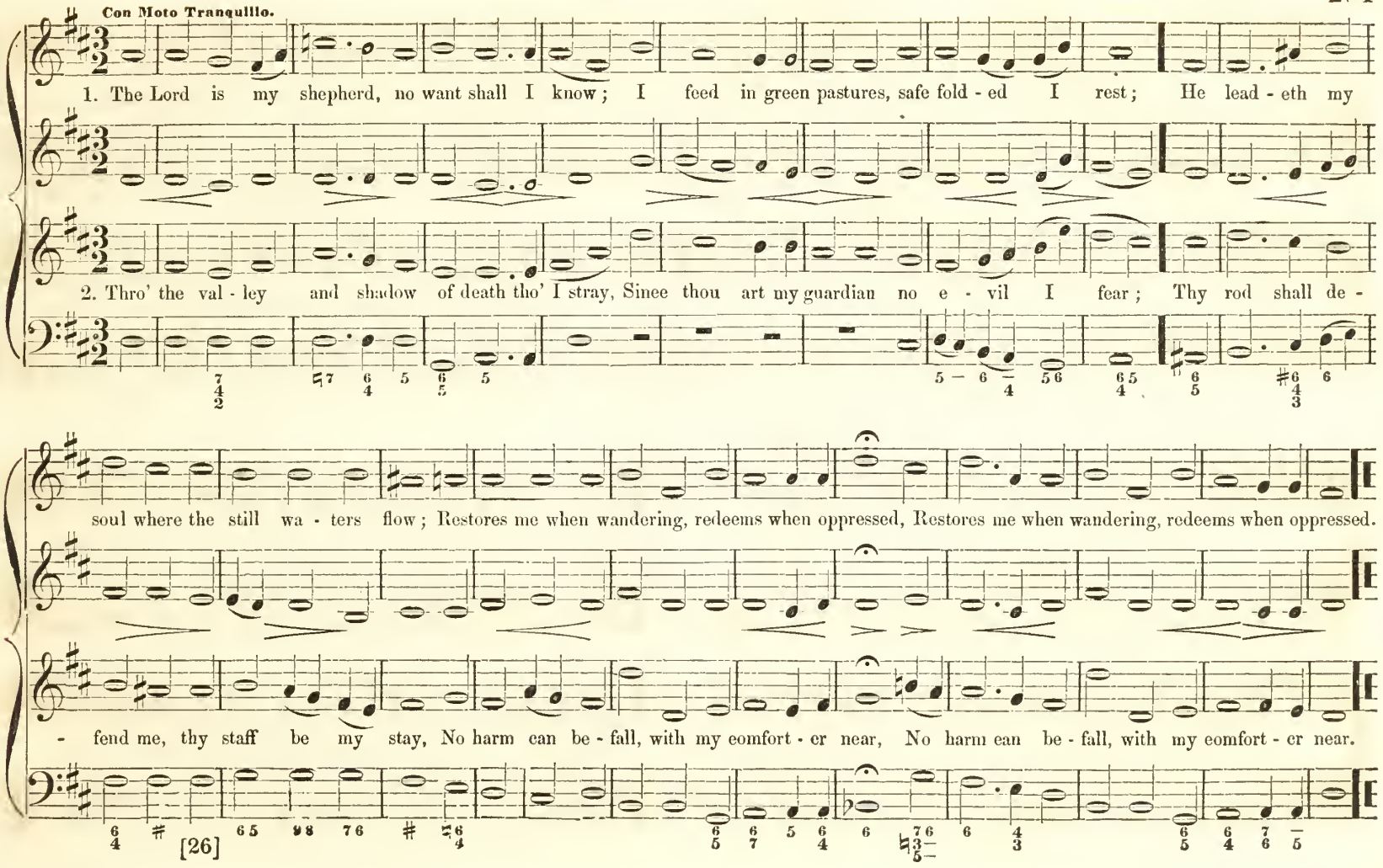


TROY. 8 & 6s.

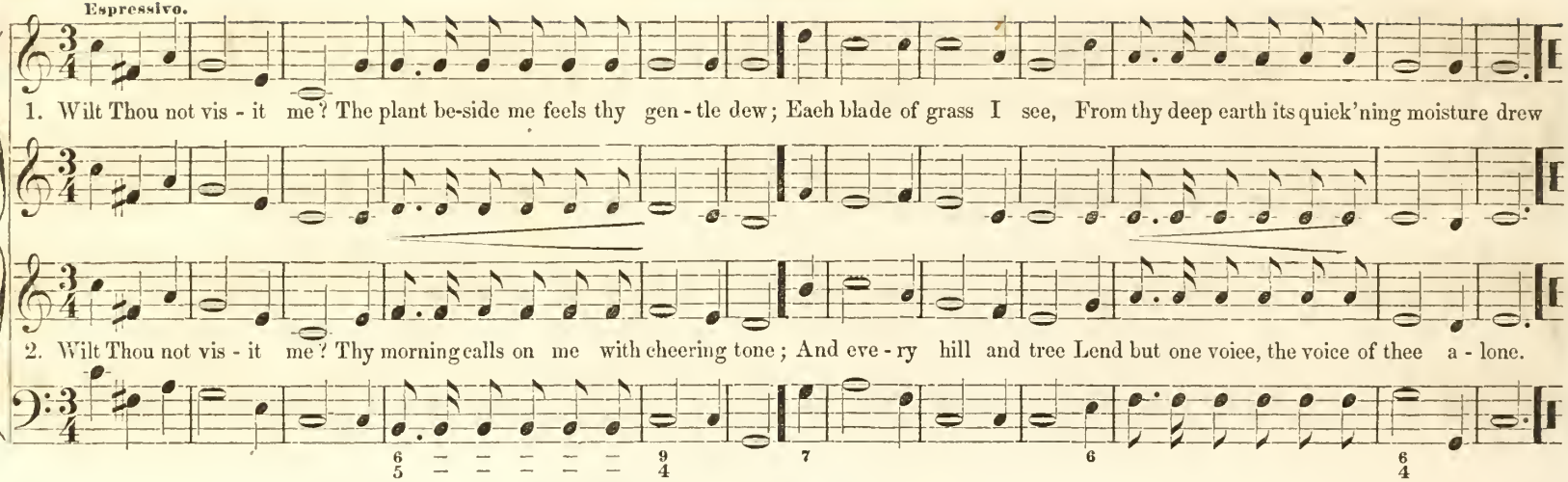


BOWRY. 9 & 8s.

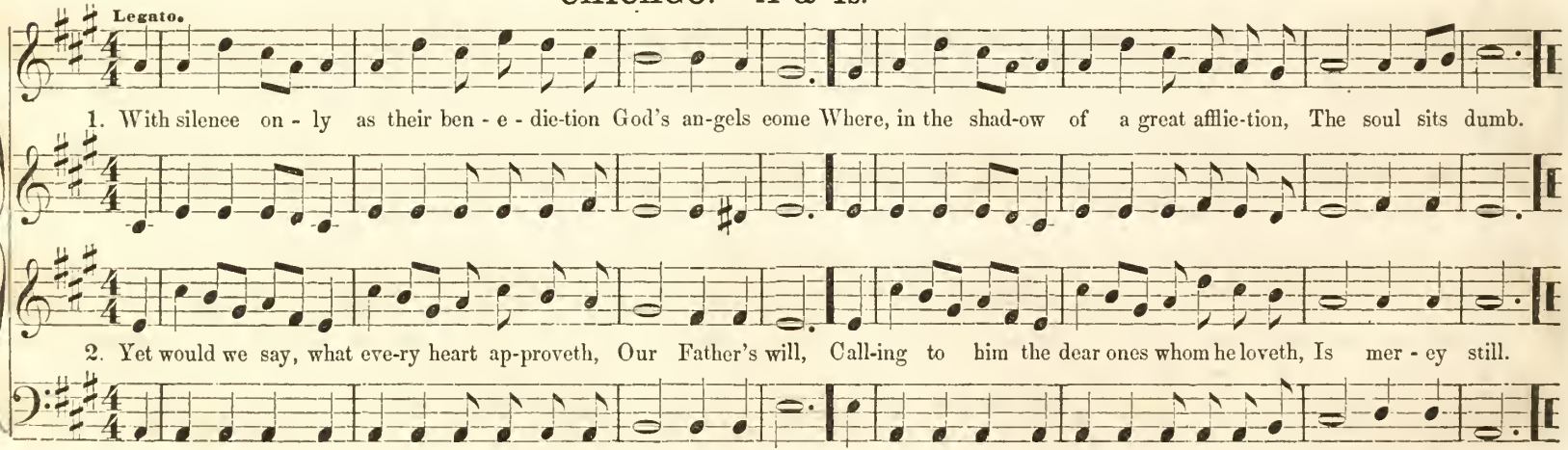
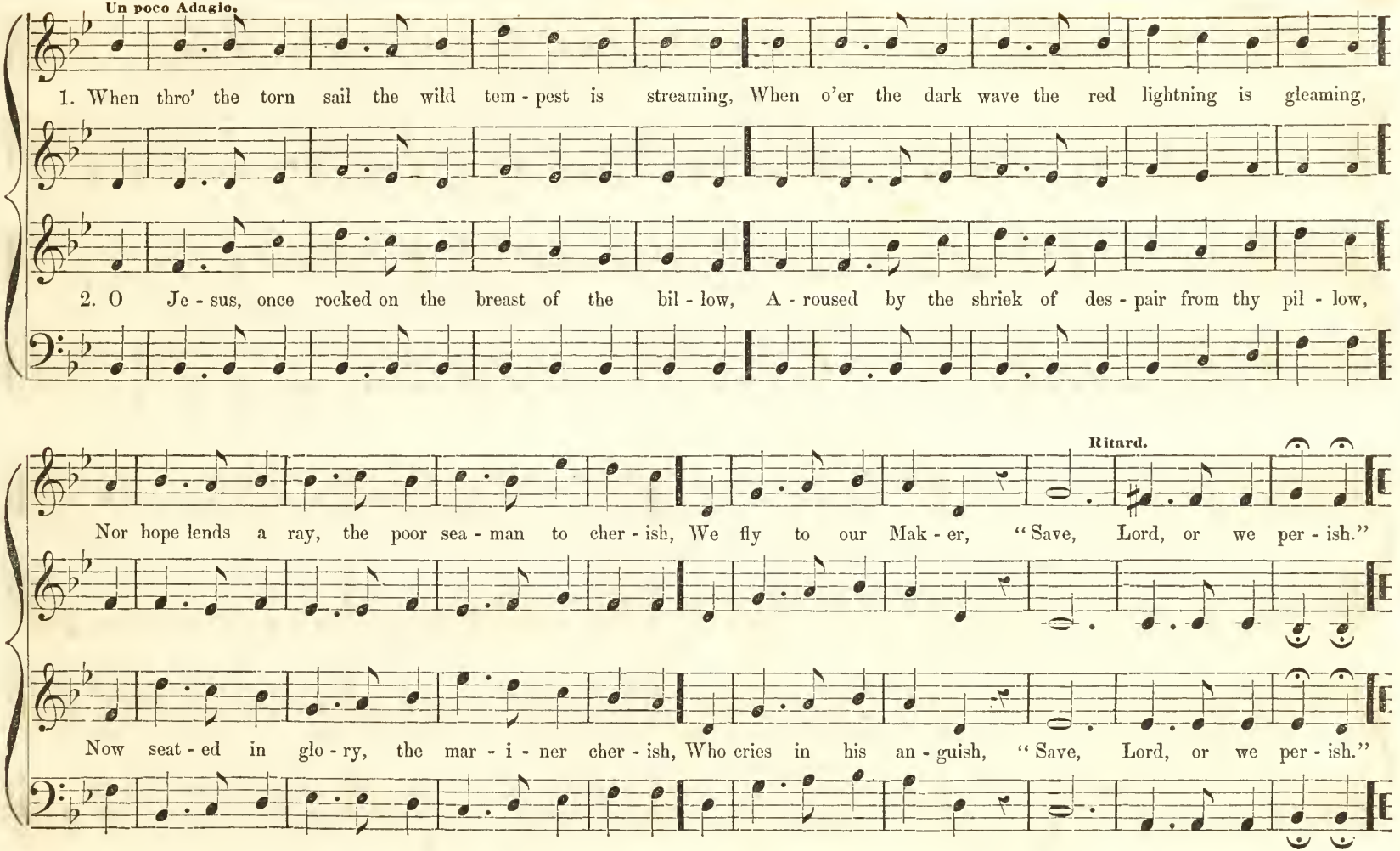


Moderato.
1. We come, our hearts with gladness glow - ing, Thee, Lord of harvest to a - dore, For gar-ners filled to o - ver - flow - ing
2. Our praise for this a-bun-dant bless - ing With fa - vor, gracious Fa-ther, hear, More deep - ly on our minds im-press - ing
With treas-ured heaps and plenteous store; To thank thee that thy Fa-ther's hand Has blest a - new our hap - py land.
Thy mer-cies, each suc - cess - sive year, That so our thankful praise may be A life de - vot - ed all to thee.

Andante.
1. I would not live al - way; I ask not to stay, Where storm af - ter storm rises dark o'er the way;
2. I would not live al - way; no, wel - come the tomb, Sinee Je - sus has lain there, I dread not its gloom;
I would not live al - way, thus fet - tered by sin, Temp - ta - tion with - out, and eor - rup - tion with - in.
There sweet be my rest, till he bid me a - rise, To hail him in tri - umph de - scend - ing the skies.

Con Moto Tranquillo.
1. The Lord is my shepherd, no want shall I know; I feed in green pastures, safe fold - ed I rest; He lead - eth my
2. Thro' the val - ley and shadow of death tho' I stray, Since thou art my guardian no e - vil I fear; Thy rod shall de -
soul where the still wa - ters flow; Restores me when wandering, redeems when oppressed, Restores me when wandering, redeems when oppressed.
- fend me, thy staff be my stay, No harm can be - fall, with my comfort - er near, No harm can be - fall, with my comfort - er near.
[26]

BREWER. 6 & 10s.



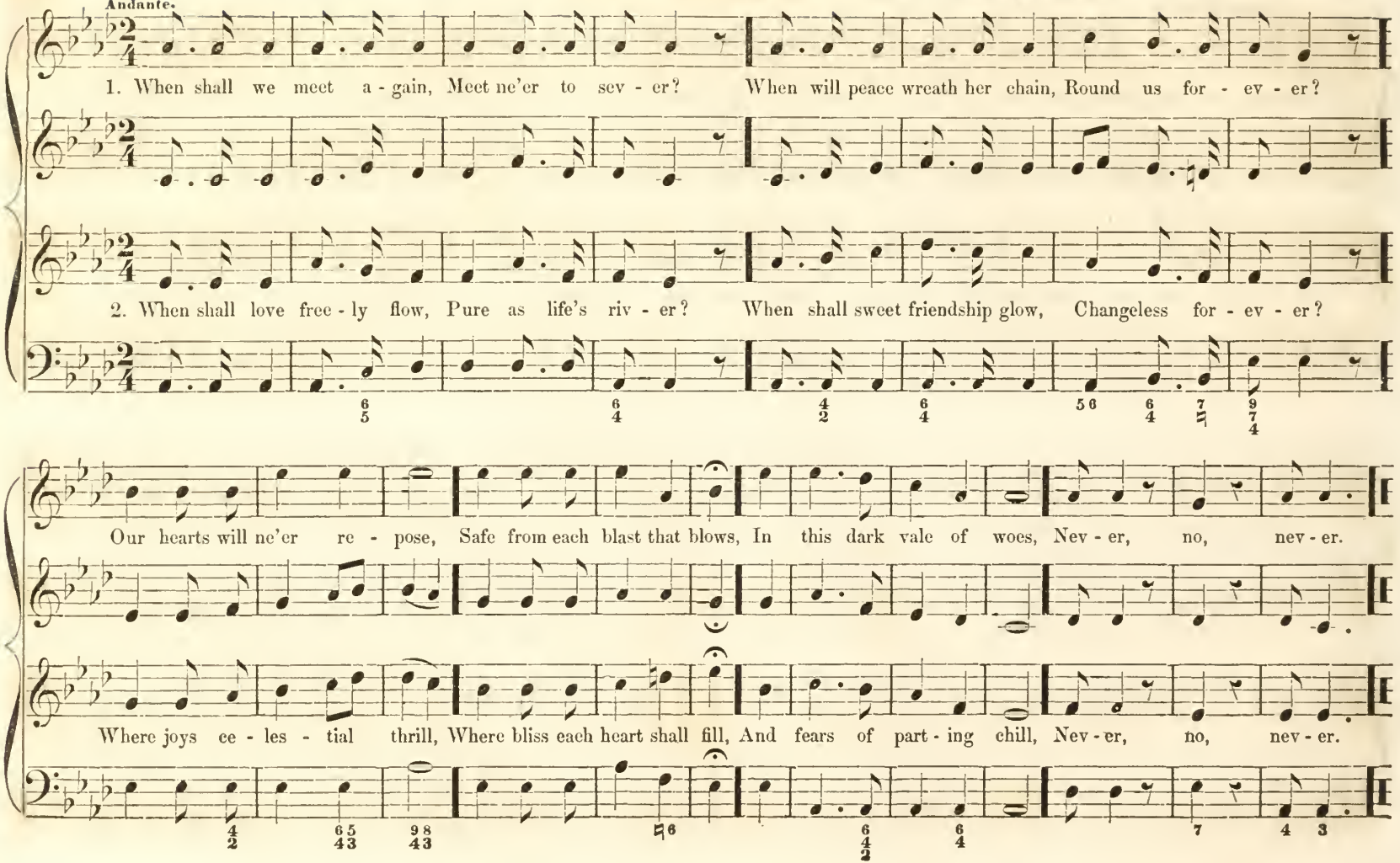
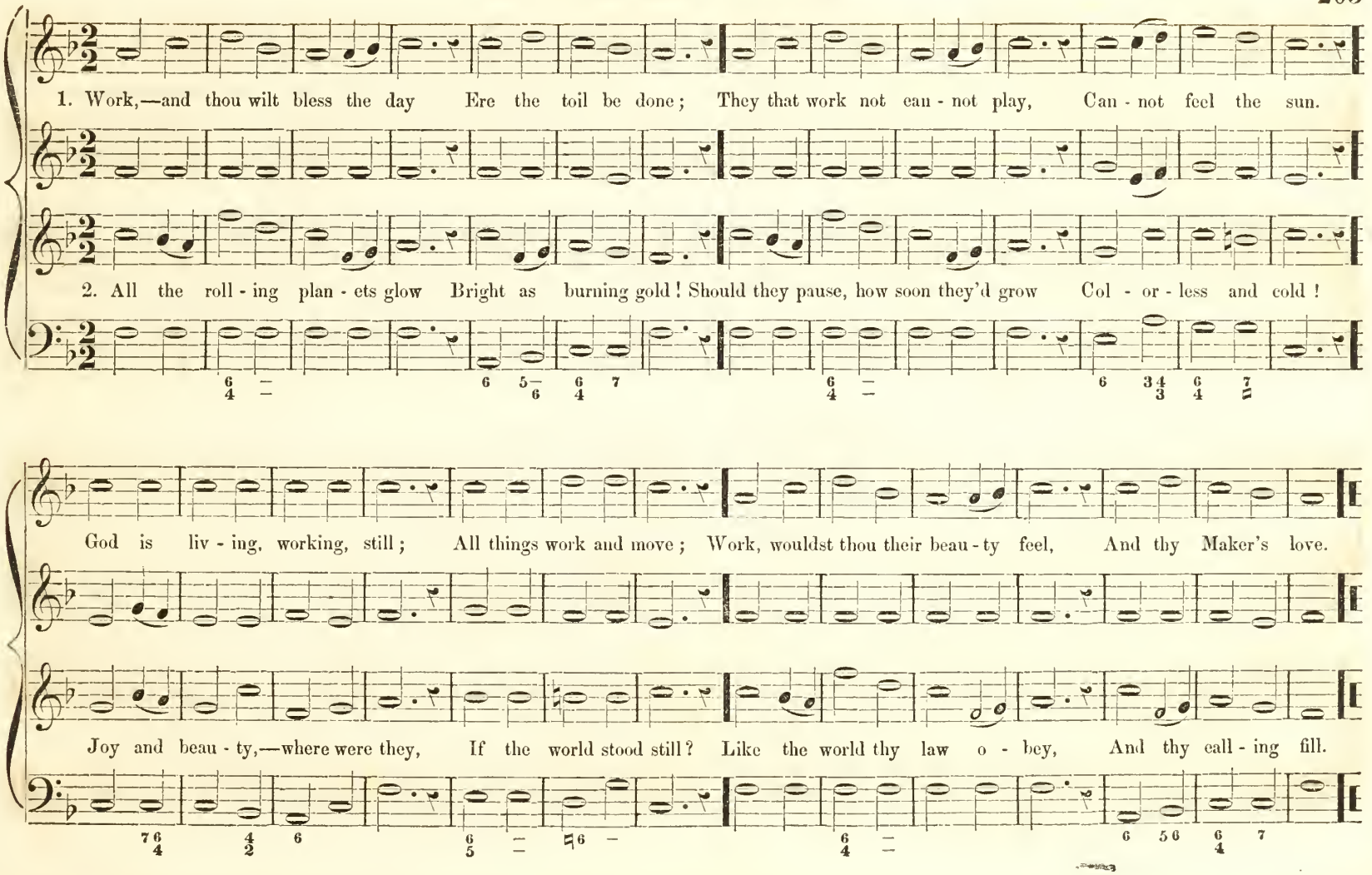
CHICAGO. 11 & 4s.



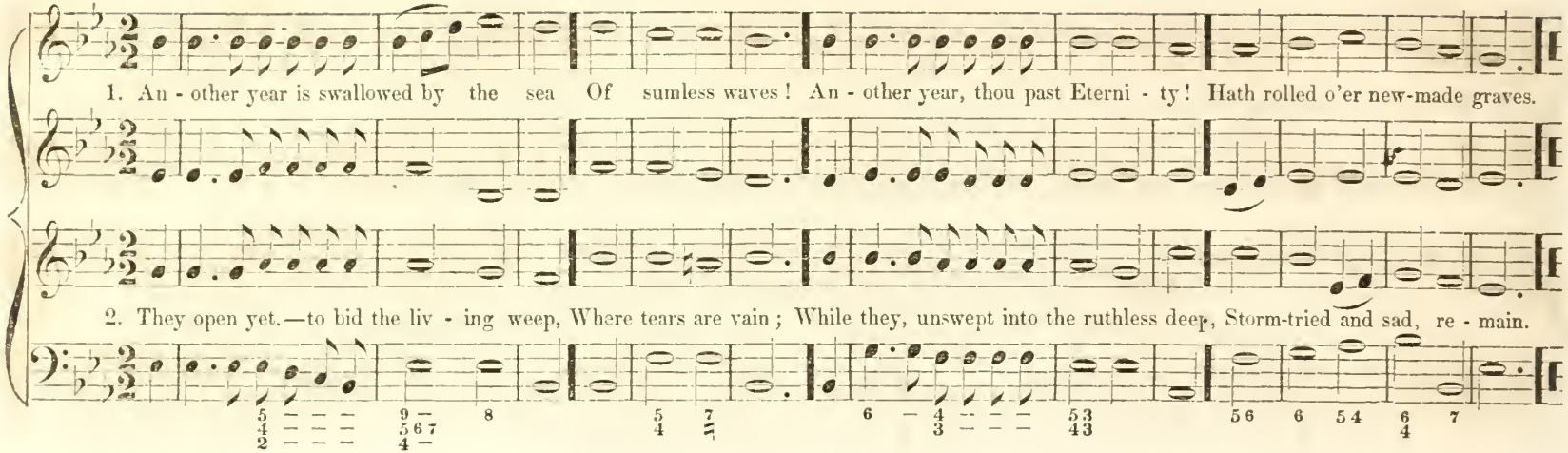
Un poco Adagio.
1. When thro' the torn sail the wild tem - pest is streaming, When o'er the dark wave the red lightning is gleaming,
2. O Je - sus, once rocked on the breast of the bil - low, A - roused by the shriek of des - pair from thy pil - low,
Ritard.
Nor hope lends a ray, the poor sea - man to cher - ish, We fly to our Mak - er, "Save, Lord, or we per - ish."
Now seat - ed in glo - ry, the mar - i - ner cher - ish, Who cries in his an - guish, "Save, Lord, or we per - ish."

ADIEU. o & 5s. Peculiar.

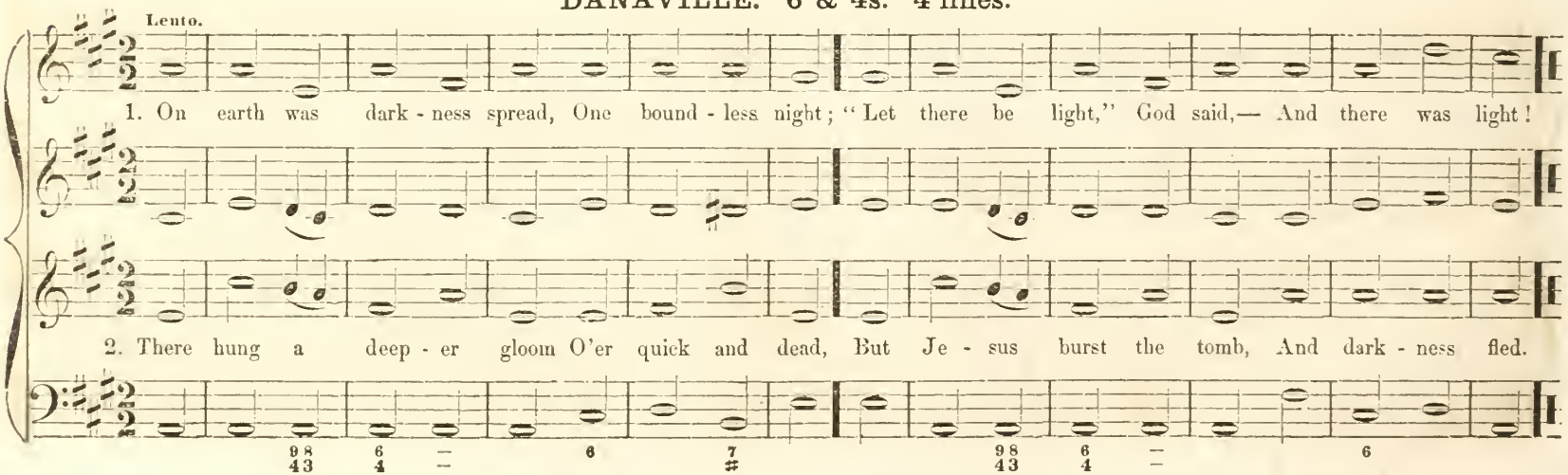
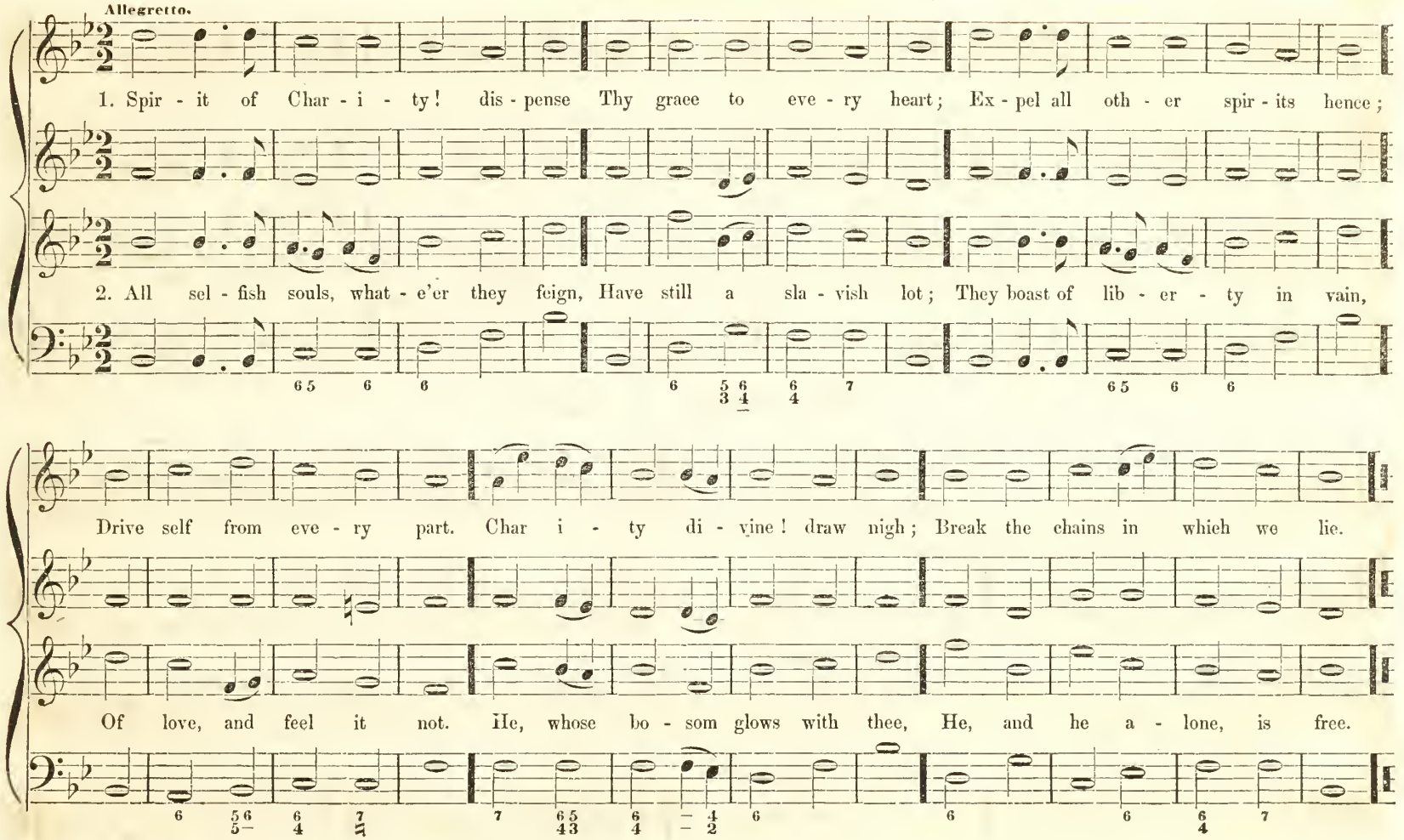
From the Romberg Collection.

BY T. M. DEWEY.

1. Work,—and thou wilt bless the day Ere the toil be done; They that work not can - not play, Can - not feel the sun.
2. All the roll - ing plan - ets glow Bright as burning gold! Should they pause, how soon they'd grow Col - or - less and cold!
God is liv - ing, working, still; All things work and move; Work, wouldst thou their beau - ty feel, And thy Maker's love.
Joy and beau - ty,—where were they, If the world stood still? Like the world thy law o - bey, And thy call - ing fill.

BRIDGEWATER. 10, 4 & 6s.

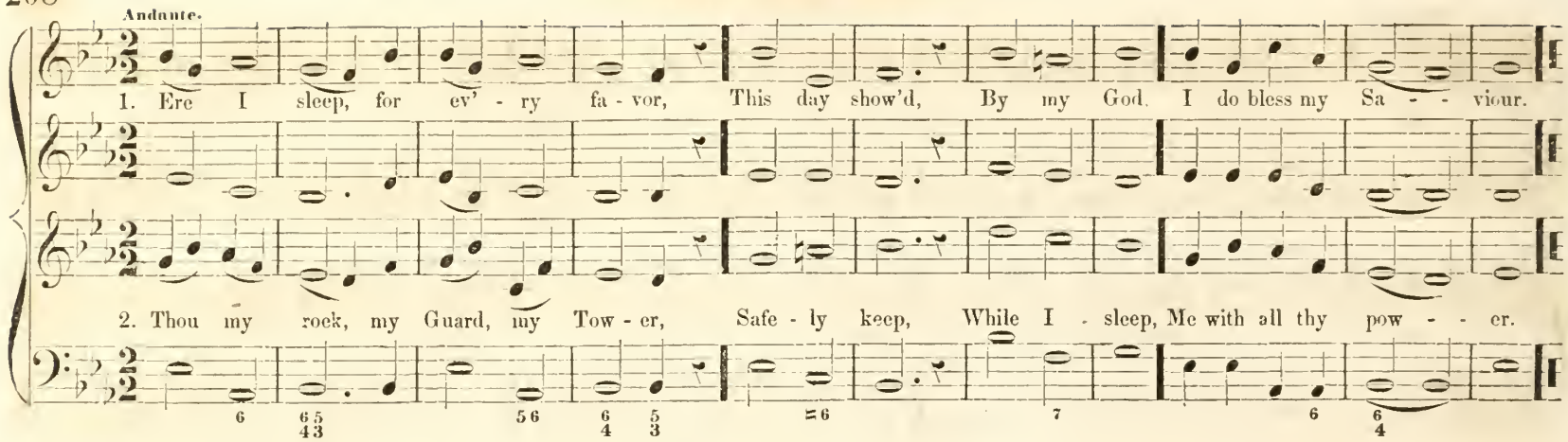


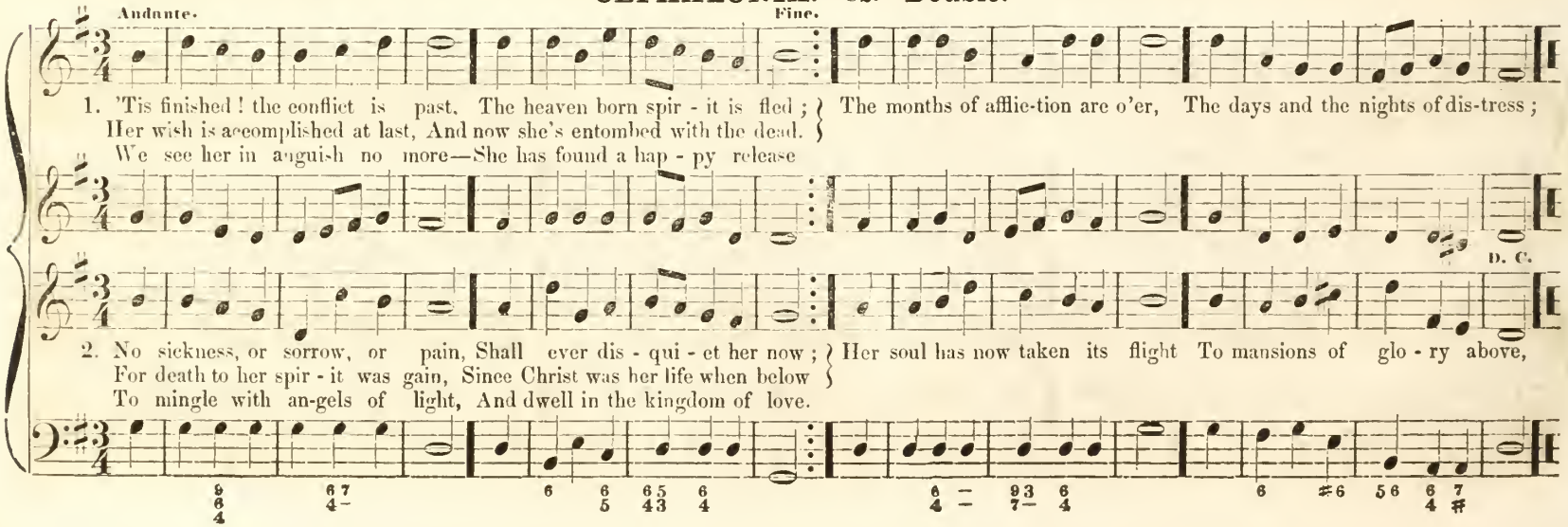
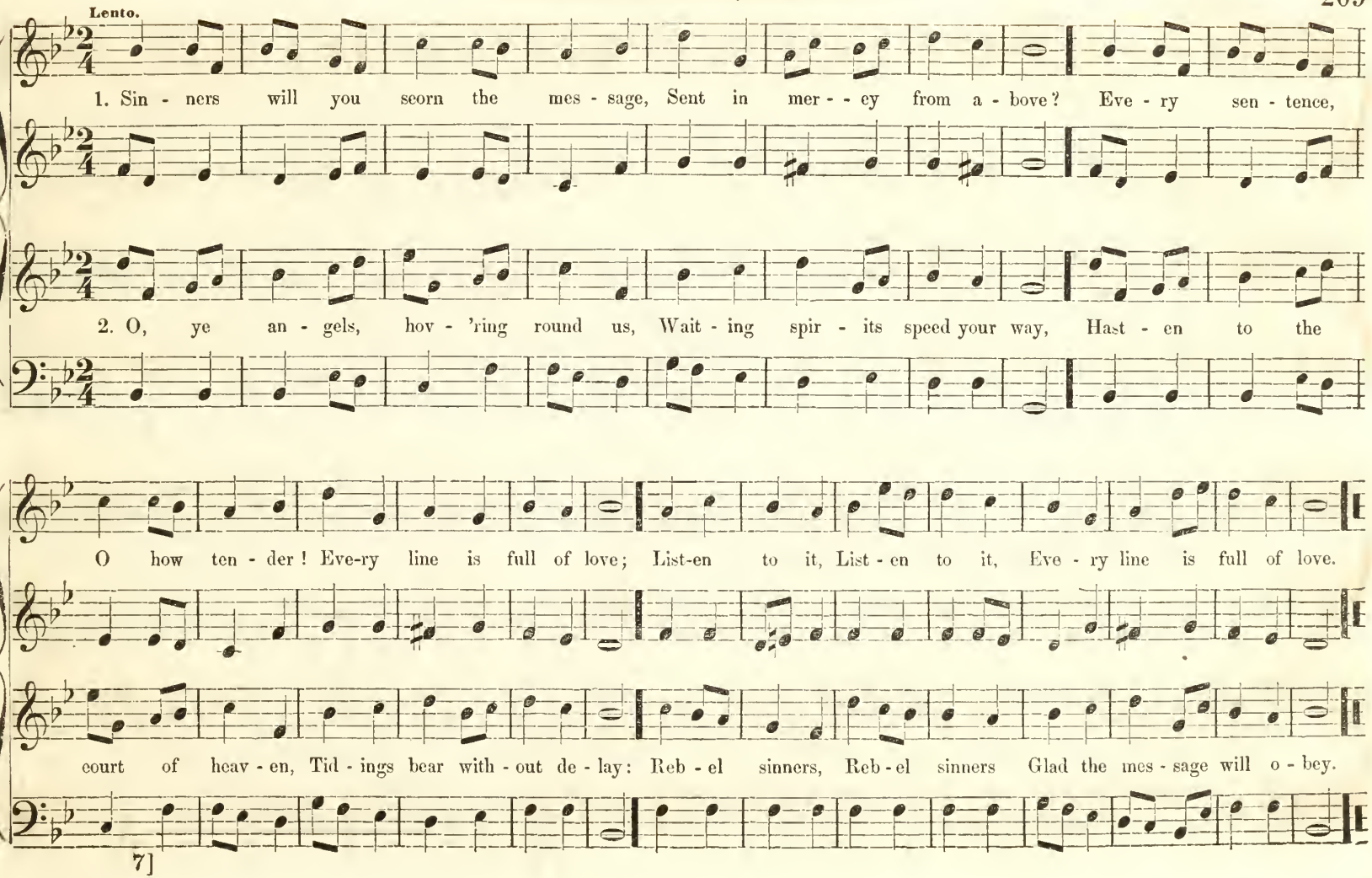
DANAVILLE. 6 & 4s. 4 lines.

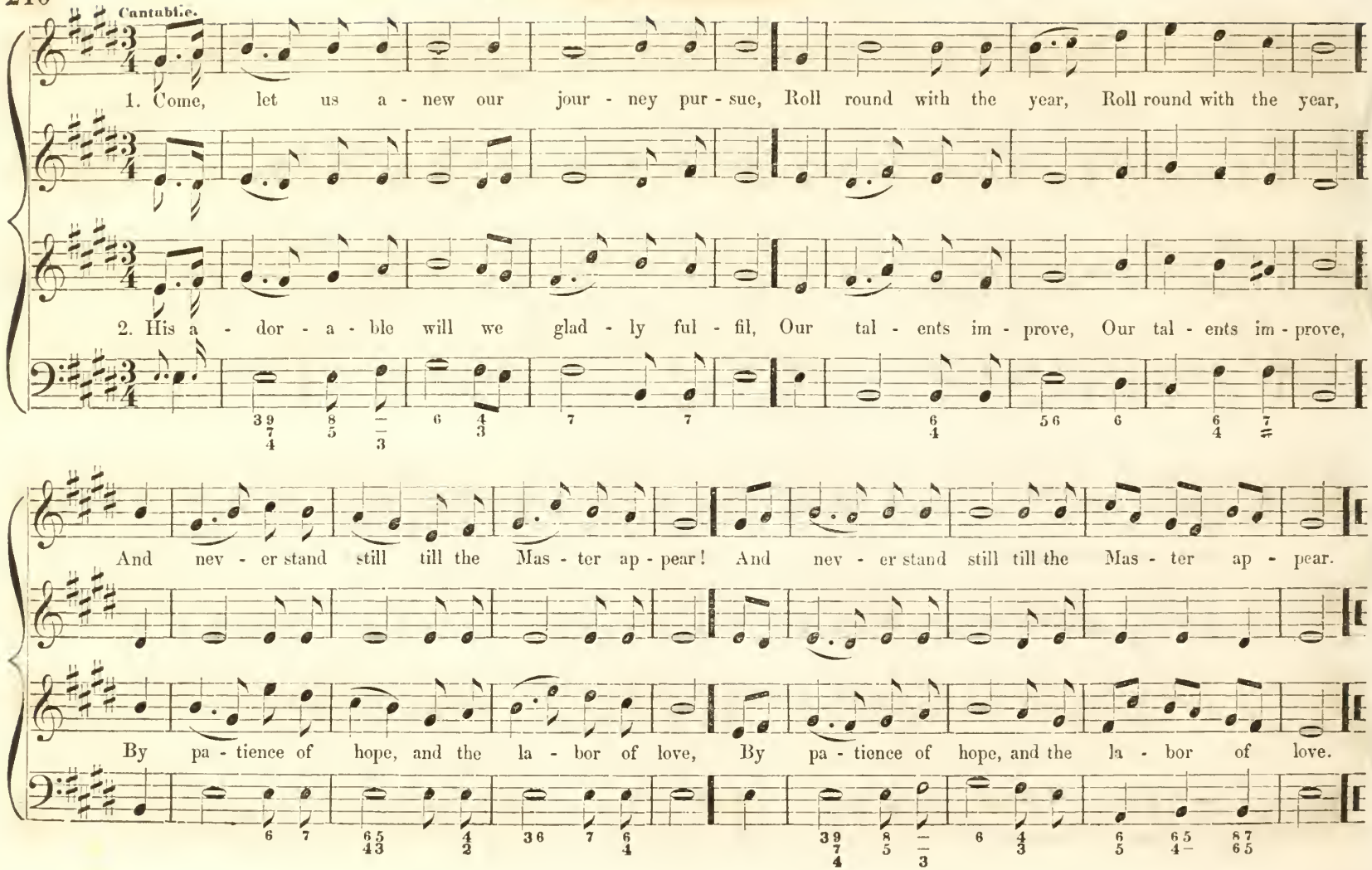
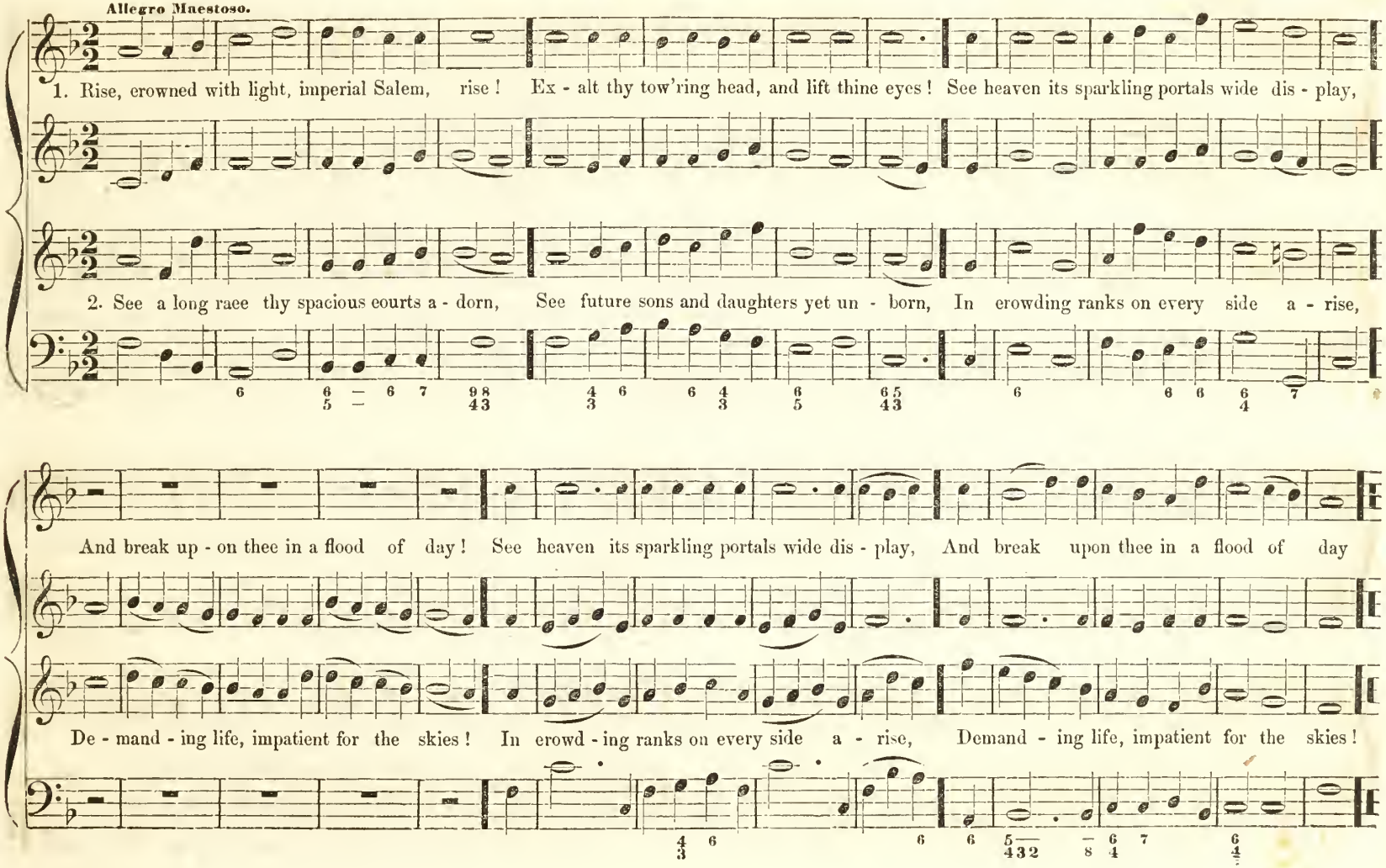


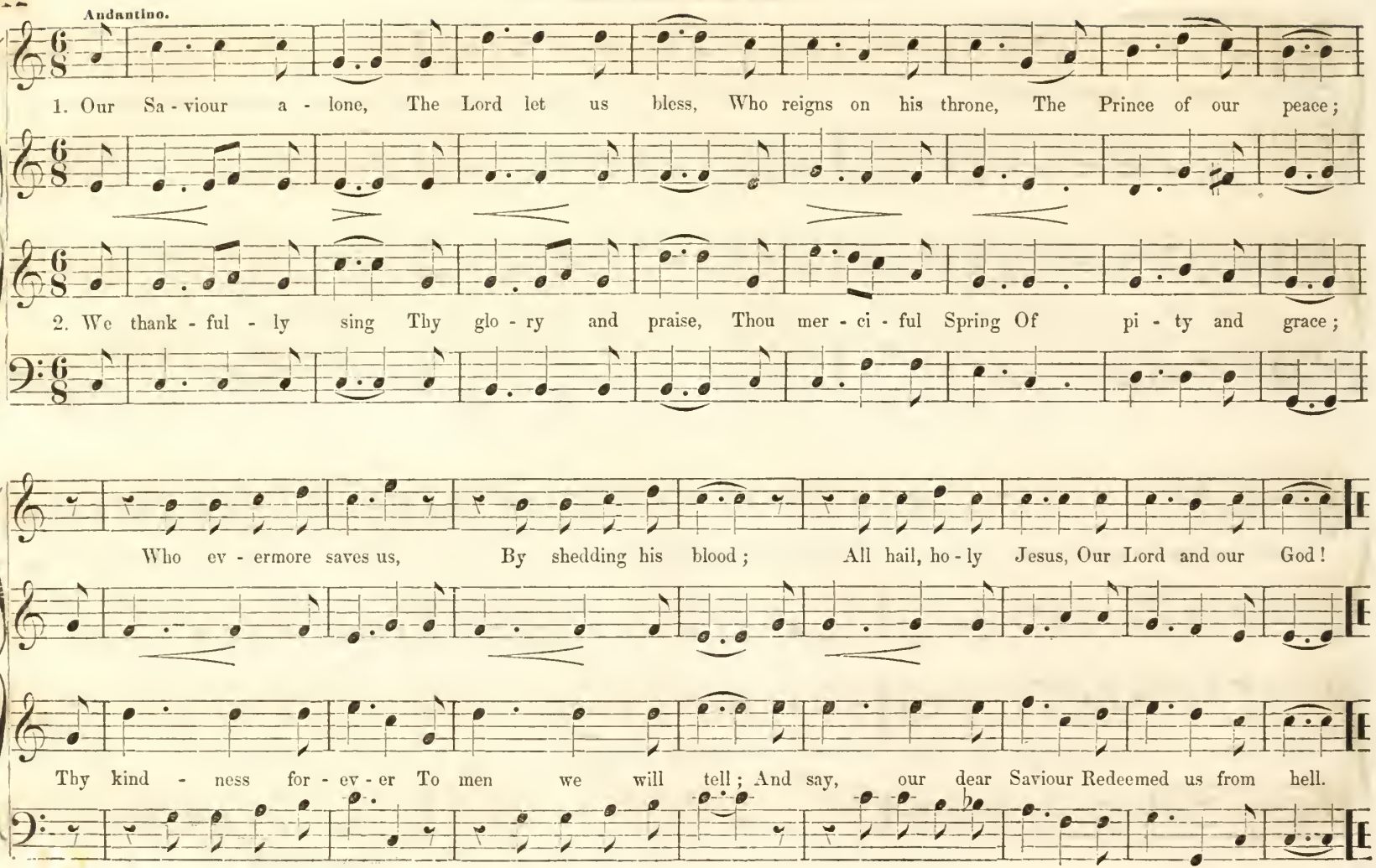
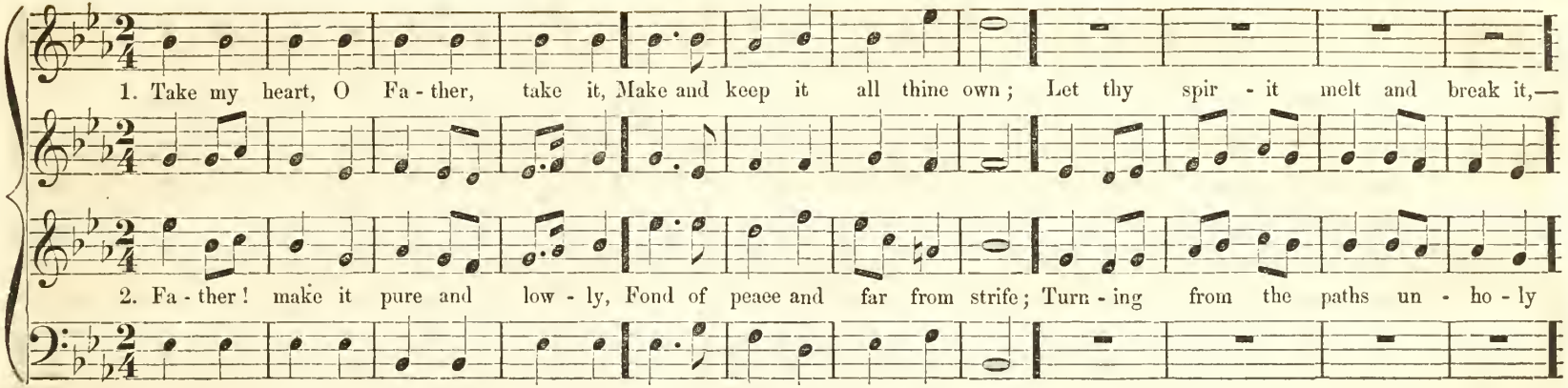
Allegretto.
1. Spir - it of Char - i - ty! dis - pense Thy grace to eve - ry heart; Ex - pel all oth - er spir - its hence;
2. All sel - fish souls, what - e'er they feign, Have still a sla - vish lot; They boast of lib - er - ty in vain,
Drive self from eve - ry part. Char i - ty di - vine! draw nigh; Break the chains in which we lie.
Of love, and feel it not. He, whose bo - som glows with thee, He, and he a - lone, is free.

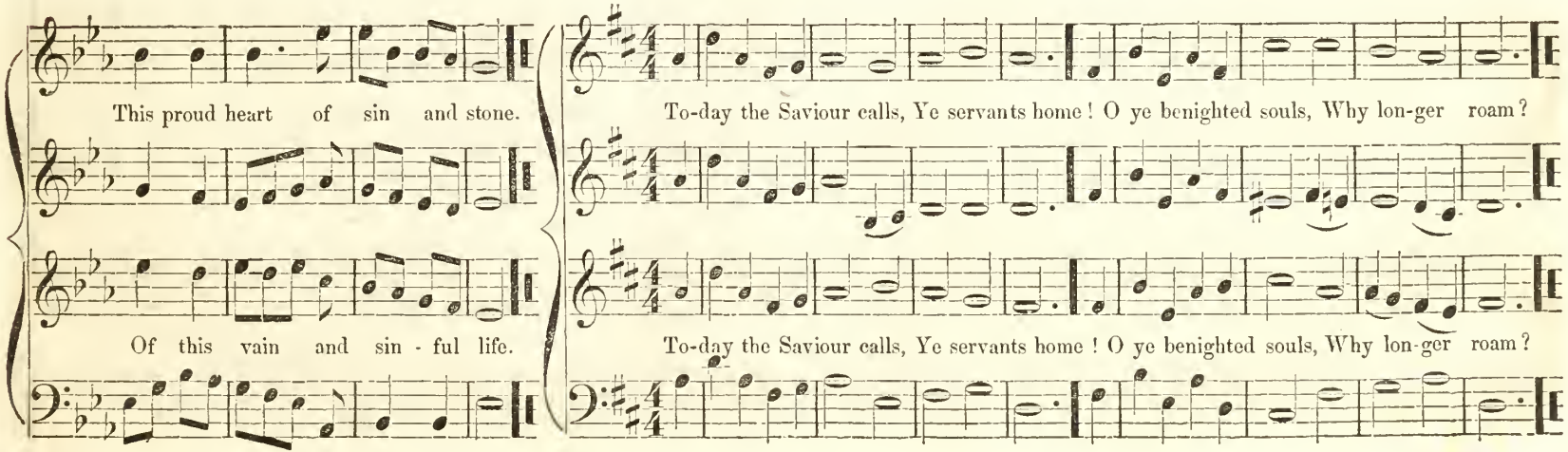
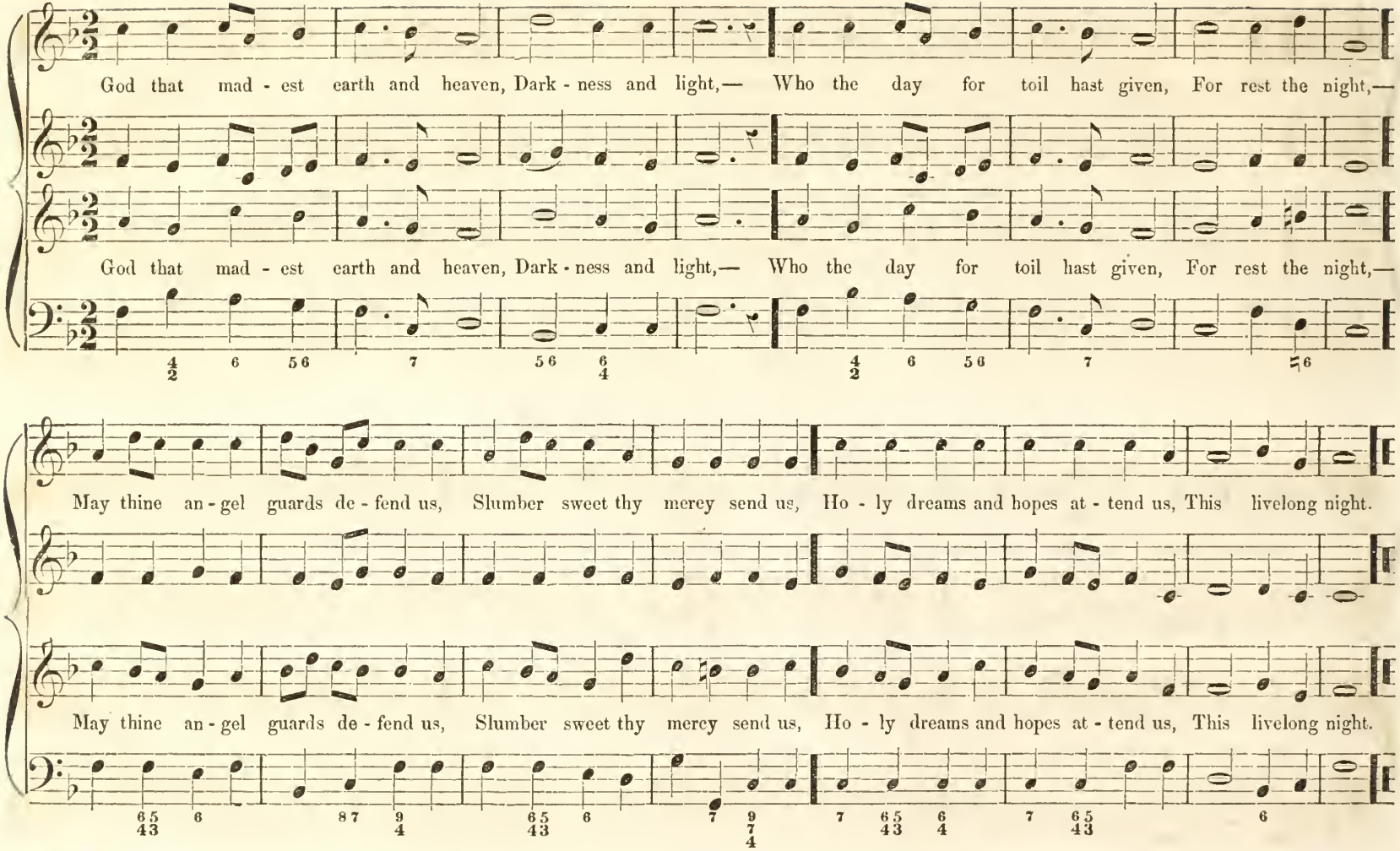
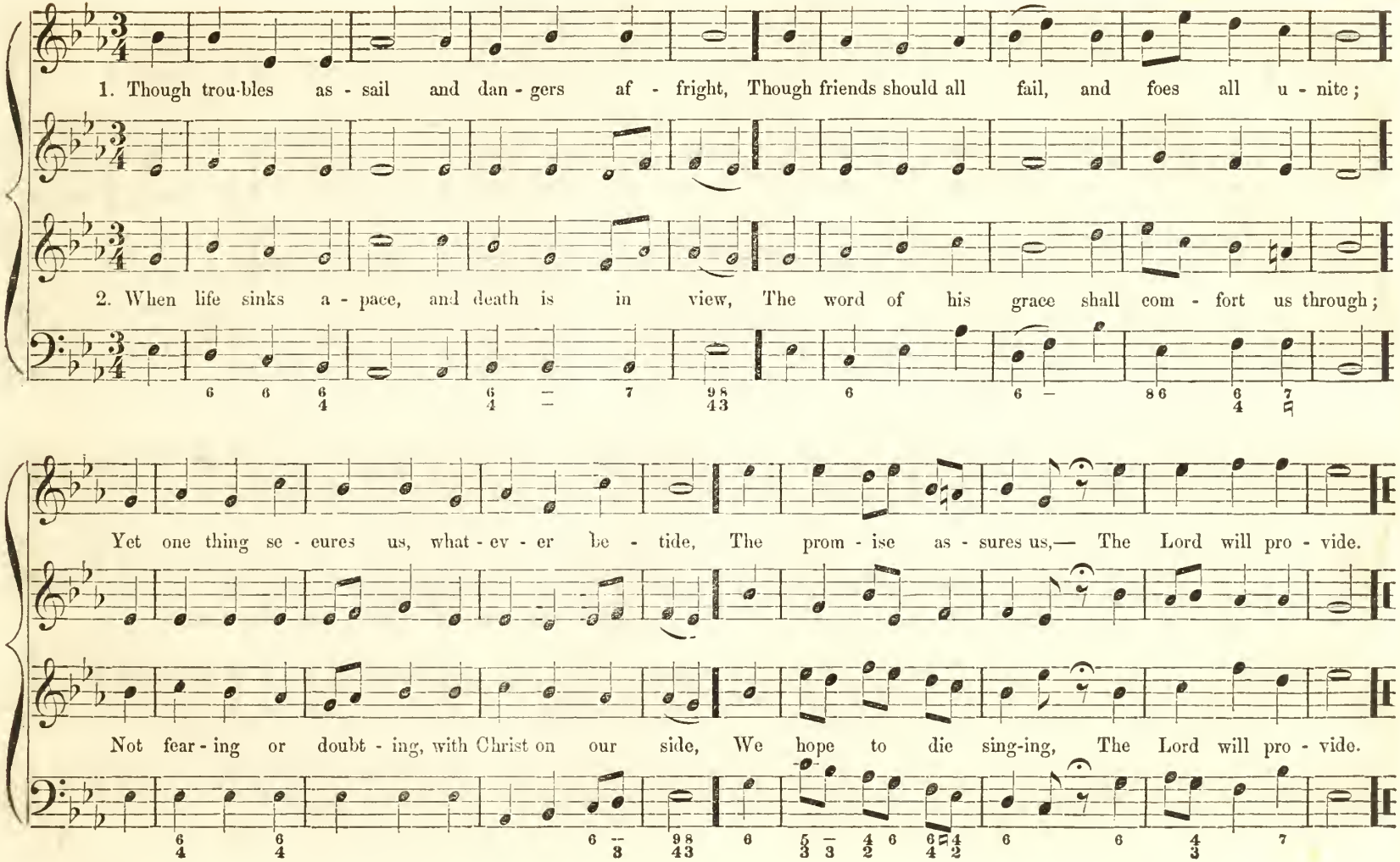
GRATITUDE. 8, 3. 3, 6s.

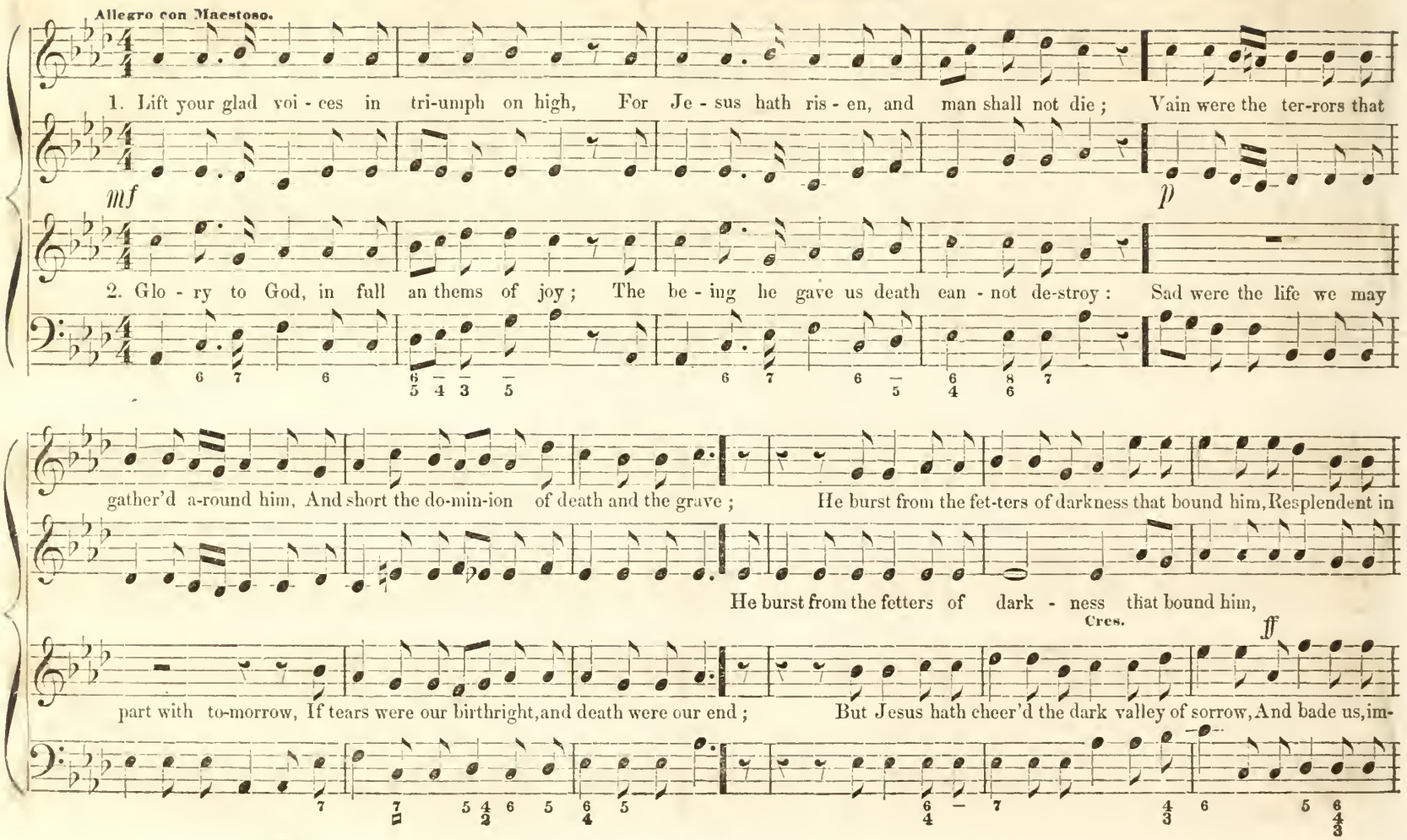
DR. BARROWS.

CEPHALONIA. 8s. Double.



Lento.
1. Sin - ners will you scorn the mes - sage, Sent in mer - - ey from a - bove? Eve - ry sen - tence,
2. O, ye an - gels, hov - 'ring round us, Wait - ing spir - its speed your way, Hast - en to the
O how ten - der! Eve-ry line is full of love; List-en to it, List - en to it, Eve - ry line is full of love.
court of heav - en, Tid - ings bear with - out de - lay: Reb - el sinners, Reb - el sinners Glad the mes - sage will o - bey.

Cantabile.
1. Come, let us a - new our jour - ney pur - sue, Roll round with the year, Roll round with the year,
2. His a - dor - a - ble will we glad - ly ful - fil, Our tal - ents im - prove, Our tal - ents im - prove,
And nev - er stand still till the Mas - ter ap - pear! And nev - er stand still till the Mas - ter ap - pear.
By pa - tience of hope, and the la - bor of love, By pa - tience of hope, and the la - bor of love.

Allegro Maestoso.
1. Rise, crowned with light, imperial Salem, rise! Ex - alt thy tow'ring head, and lift thine eyes! See heaven its sparkling portals wide dis - play,
2. See a long race thy spacious courts a - dorn, See future sons and daughters yet un - born, In crowding ranks on every side a - rise,
And break up - on thee in a flood of day! See heaven its sparkling portals wide dis - play, And break upon thee in a flood of day
De - mand - ing life, impatient for the skies! In crowd - ing ranks on every side a - rise, Demand - ing life, impatient for the skies!

NEWCASTLE. 5 & 6s. 8 lines.



STEYERMARK. 6 & 4s.

CANAAN. P. M.

God that mad - est earth and heaven, Dark - ness and light,— Who the day for toil hast given, For rest the night,—
God that mad - est earth and heaven, Dark - ness and light,— Who the day for toil hast given, For rest the night,—
May thine an - gel guards de - fend us, Slumber sweet thy mercy send us, Ho - ly dreams and hopes at - tend us, This livelong night.
May thine an - gel guards de - fend us, Slumber sweet thy mercy send us, Ho - ly dreams and hopes at - tend us, This livelong night.

1. Though trou-bles as - sail and dan - gers af - fright, Though friends should all fail, and foes all u - nite;
2. When life sinks a - pace, and death is in view, The word of his grace shall com - fort us through;
Yet one thing se - eures us, what - ev - er be - tide, The prom - ise as - sures us,— The Lord will pro - vide.
Not fear - ing or doubt - ing, with Christ on our side, We hope to die sing-ing, The Lord will pro - vide.

MAY BE USED AS A SHORT ANTHEM.

glo - ry to live and to save; Loud was the cho-rus of an-gels on high: The Saviour hath ris-en, and man shall not die.

ff

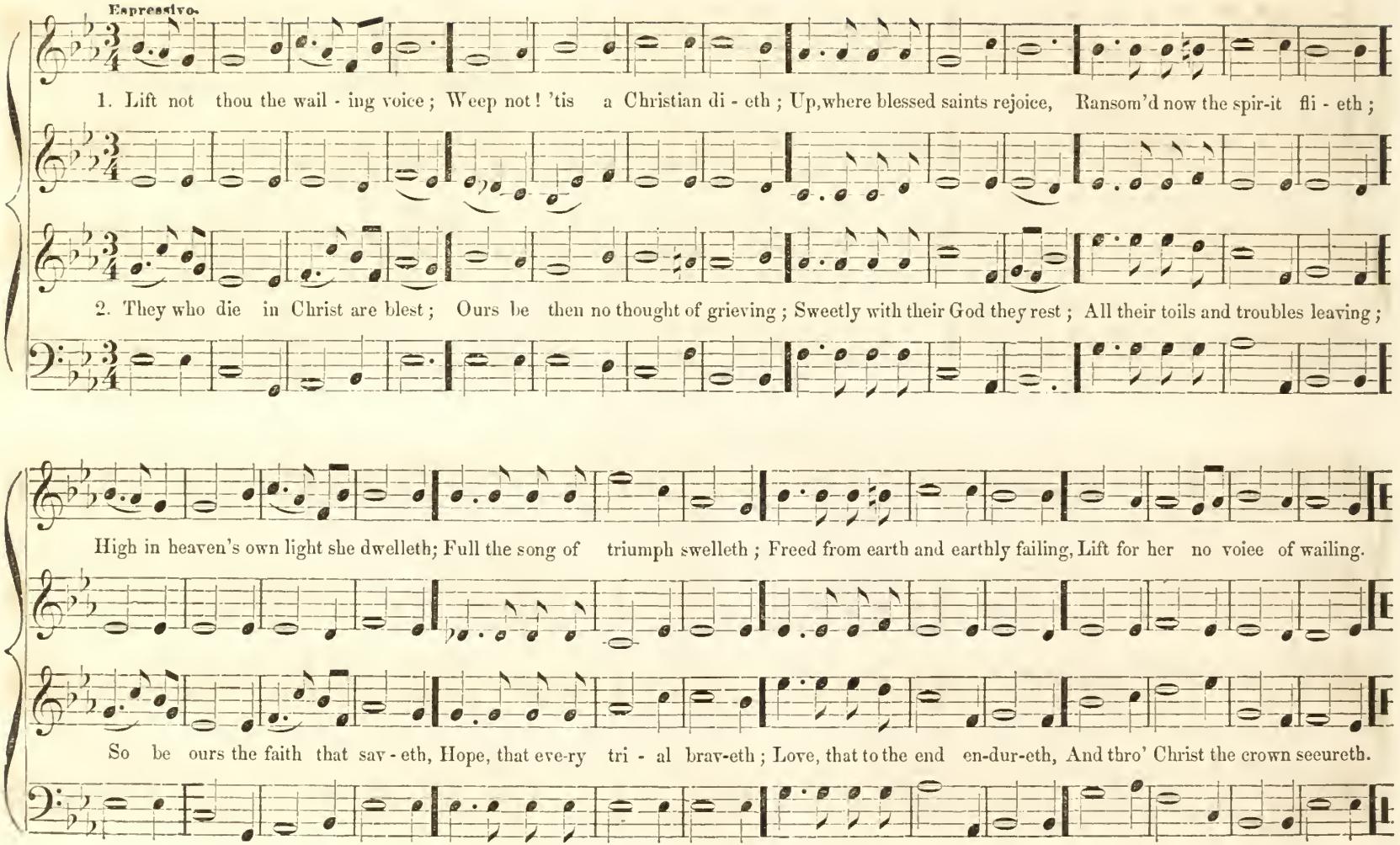
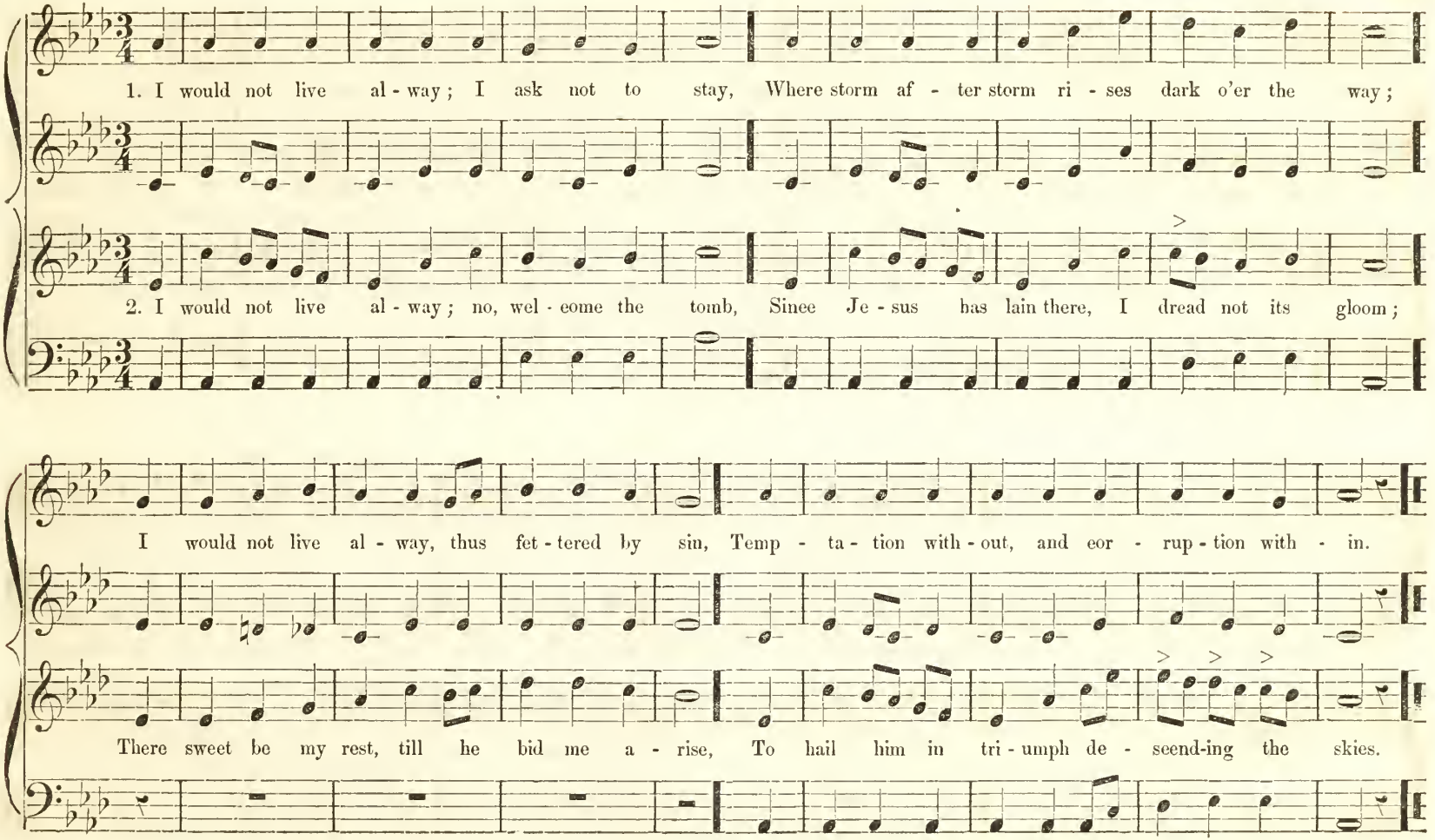
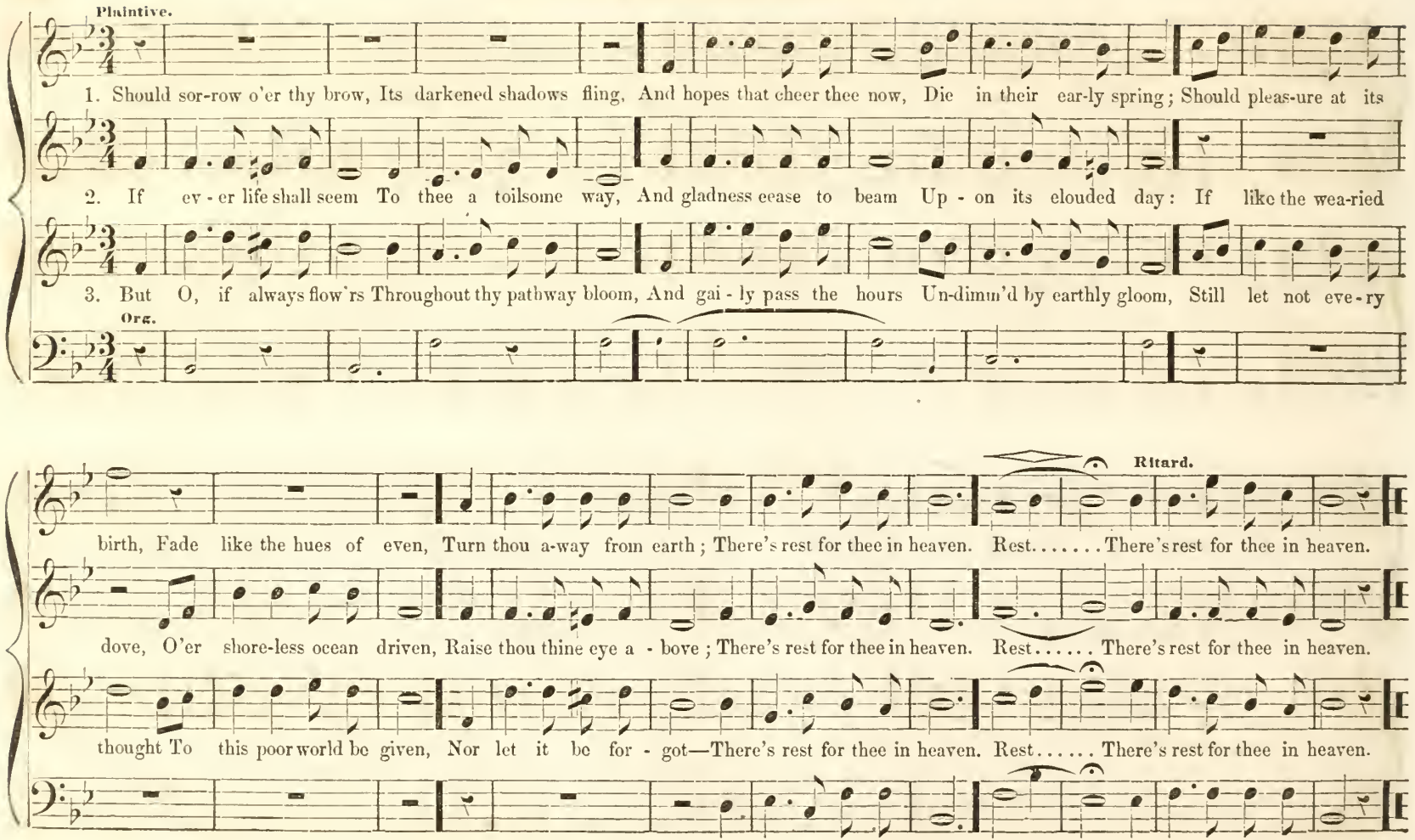
Ritard.

- mor-tal, to heaven as - cend: Lift, then your voi-ces in triumph on high: For Je sus hath ris-en, and man shall not die.

COLLEGE HILL. 9, & 8s.

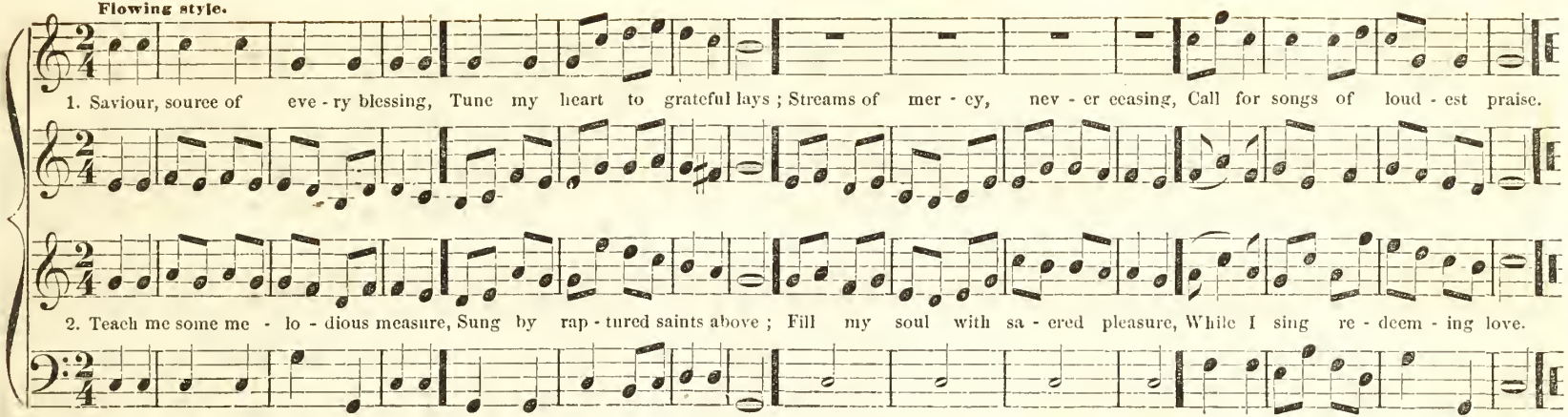
C. M. CHASE.

1. The sun is still for - ev - er sounding With brother spheres his rival song, As on his destined journey bounding, With thunder step he speeds along.

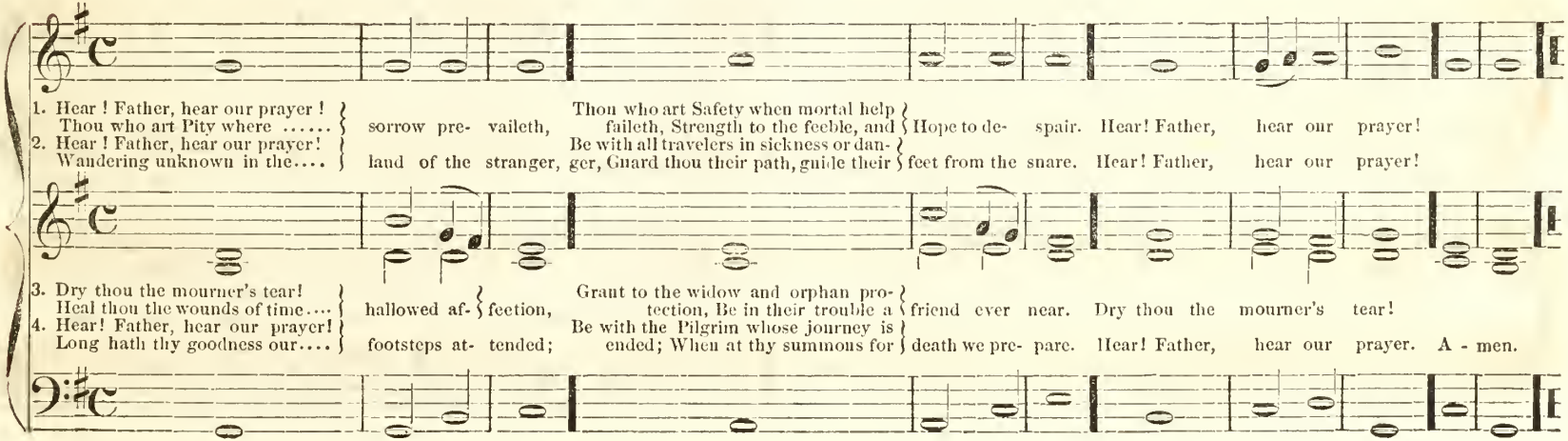
2. And fleetly, tho' sur-pas-sing, fleetly, The earth's green pomp is spinning round; Where Paradise alternates sweetly With night ter-rif-ic and profound.

Espressivo.
1. Lift not thou the wail - ing voice; Weep not! 'tis a Christian di - eth; Up, where blessed saints rejoice, Ransom'd now the spir-it fli - eth;
2. They who die in Christ are blest; Ours be then no thought of grieving; Sweetly with their God they rest; All their toils and troubles leaving;
High in heaven's own light she dwelleth; Full the song of triumph swelleth; Freed from earth and earthly failing, Lift for her no voice of wailing.
So be ours the faith that sav - eth, Hope, that eve-ry tri - al brav-eth; Love, that to the end en-dur-eth, And thro' Christ the crown secureth.

1. I would not live al - way; I ask not to stay, Where storm af - ter storm ri - ses dark o'er the way;
2. I would not live al - way; no, wel - come the tomb, Since Je - sus has lain there, I dread not its gloom;
I would not live al - way, thus fet - tered by sin, Temp - ta - tion with - out, and cor - rup - tion with - in.
There sweet be my rest, till he bid me a - rise, To hail him in tri - umph de - scend-ing the skies.

Plaintive.
1. Should sor-row o'er thy brow, Its darkened shadows fling, And hopes that cheer thee now, Die in their ear-ly spring; Should pleas-ure at its
2. If ev - er life shall seem To thee a toilsome way, And gladness cease to beam Up - on its clouded day: If like the wea-ried
3. But O, if always flow'rs Throughout thy pathway bloom, And gai - ly pass the hours Un-dimm'd by earthly gloom, Still let not eve-ry
Org.
Ritard.
birth, Fade like the hues of even, Turn thou a-way from earth; There's rest for thee in heaven. Rest..... There's rest for thee in heaven.
dove, O'er shore-less ocean driven, Raise thou thine eye a - bove; There's rest for thee in heaven. Rest..... There's rest for thee in heaven.
thought To this poor world be given, Nor let it be for - got—There's rest for thee in heaven. Rest..... There's rest for thee in heaven.

TAYLOR. 8 & 7s.

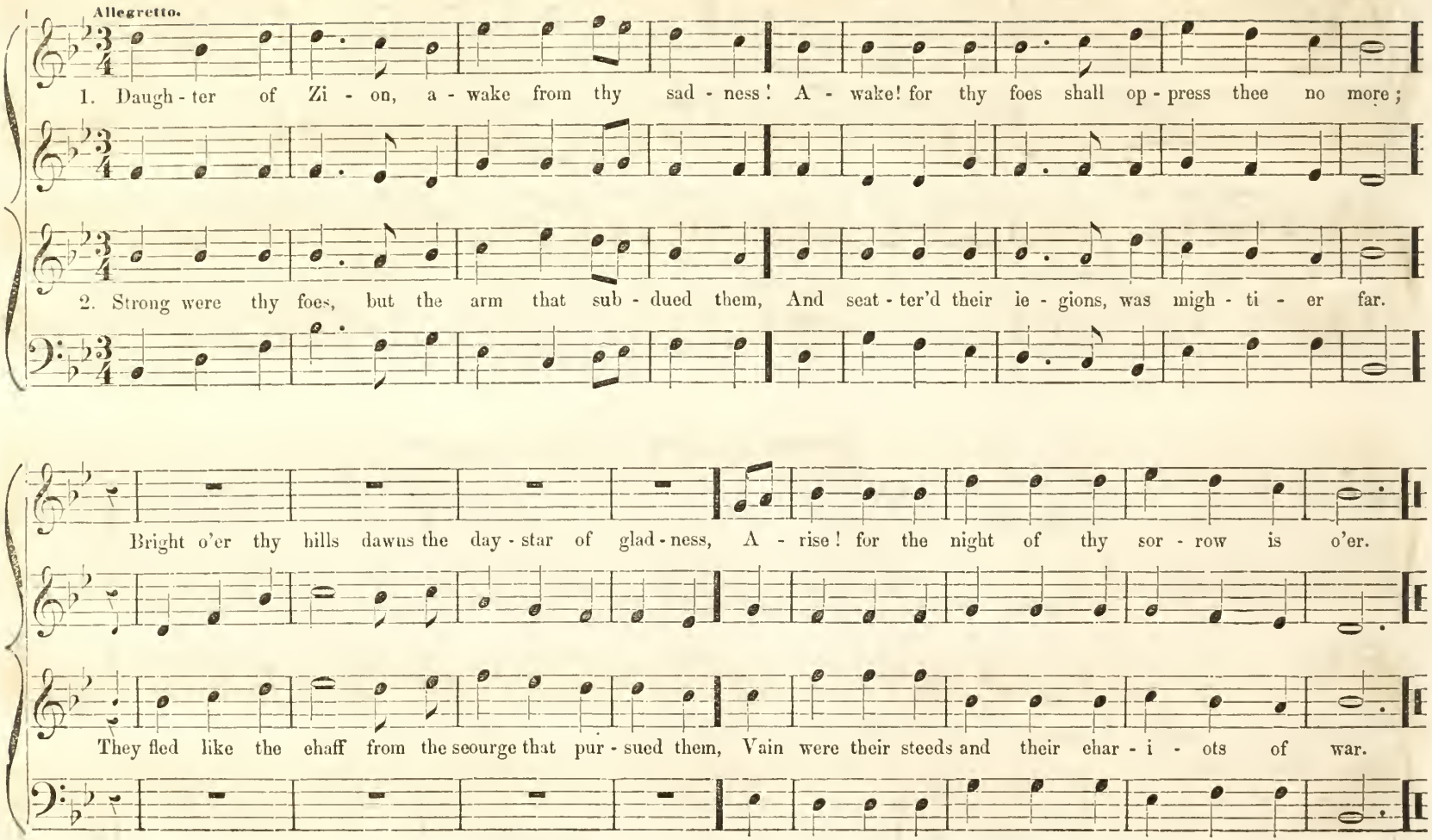
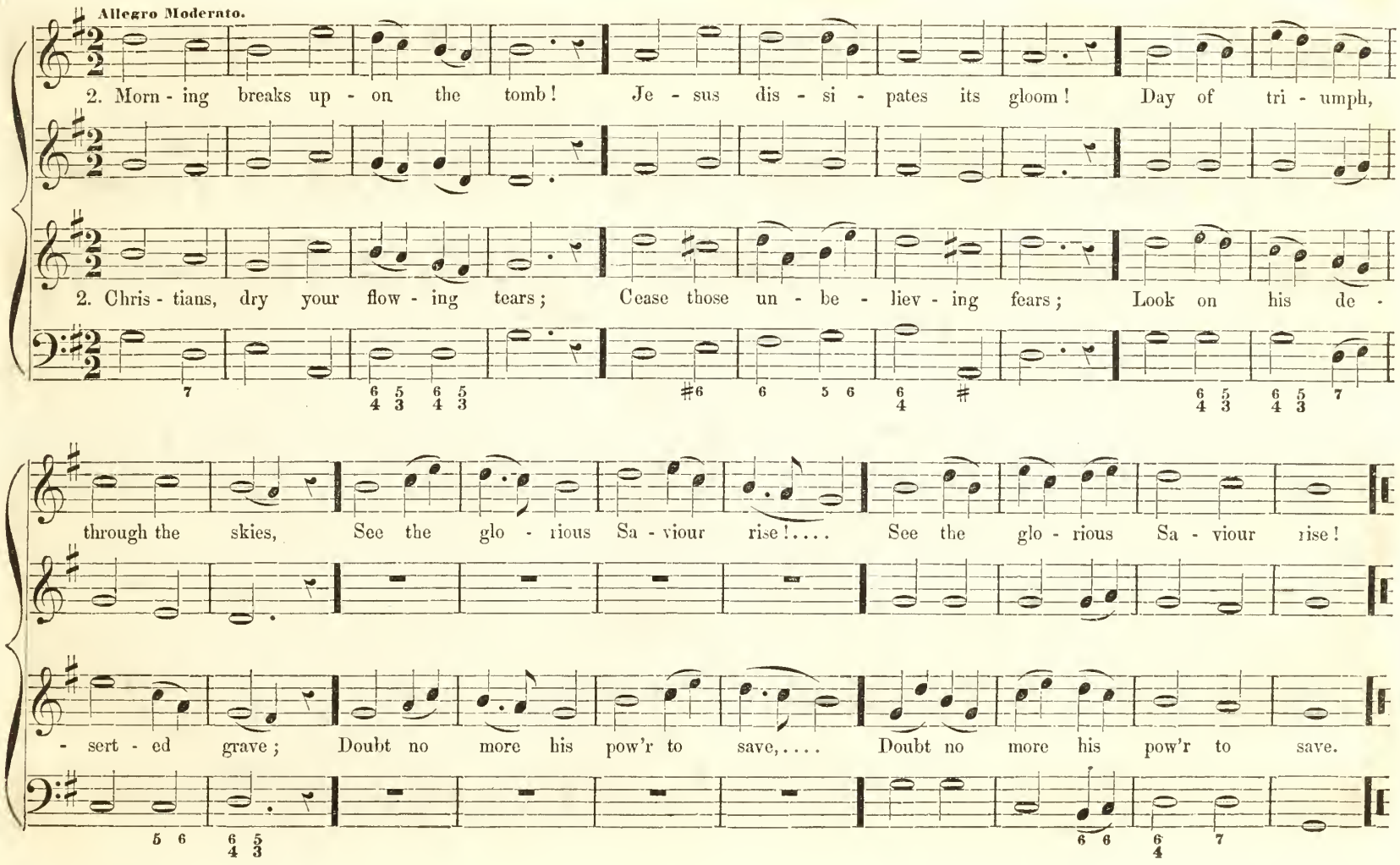
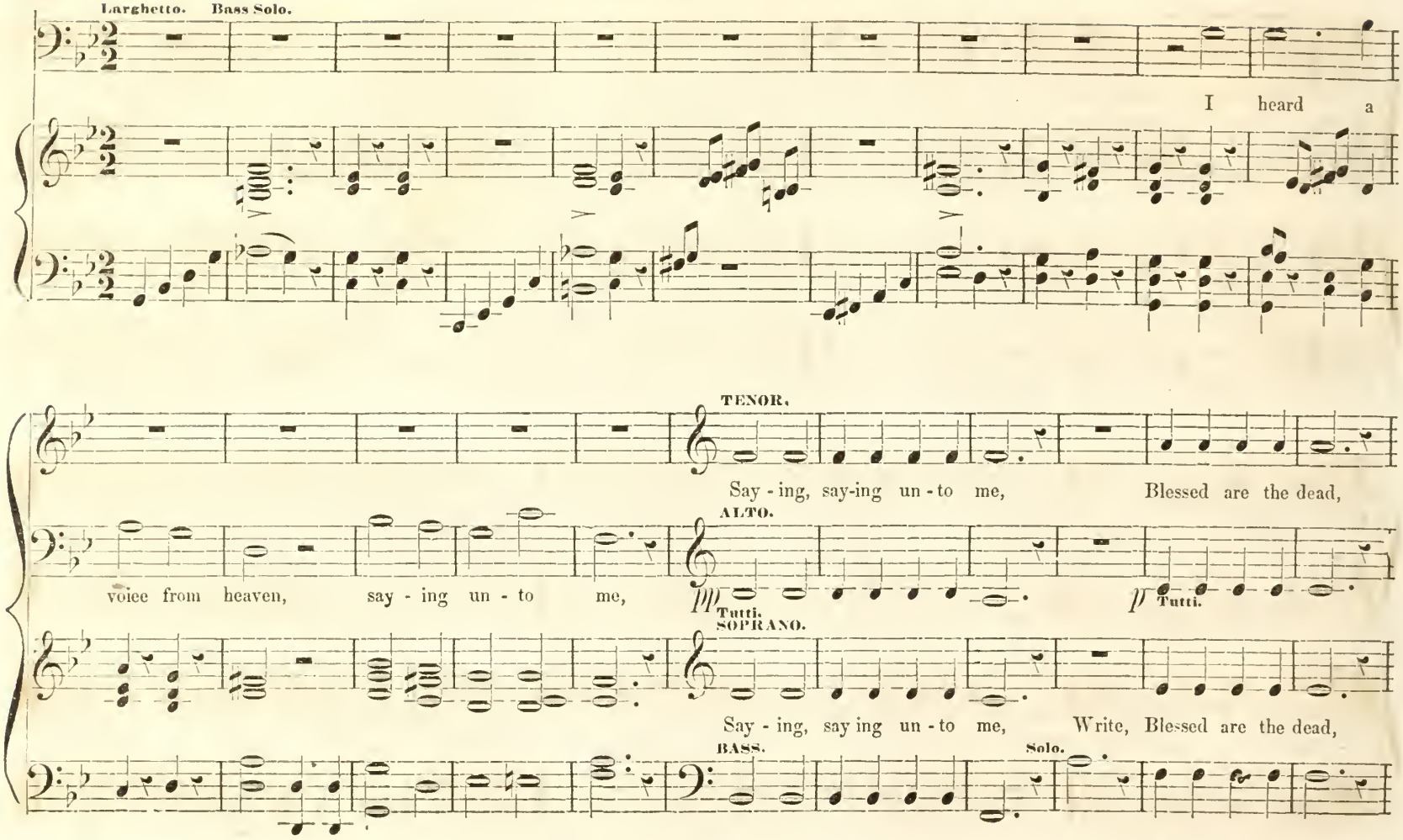
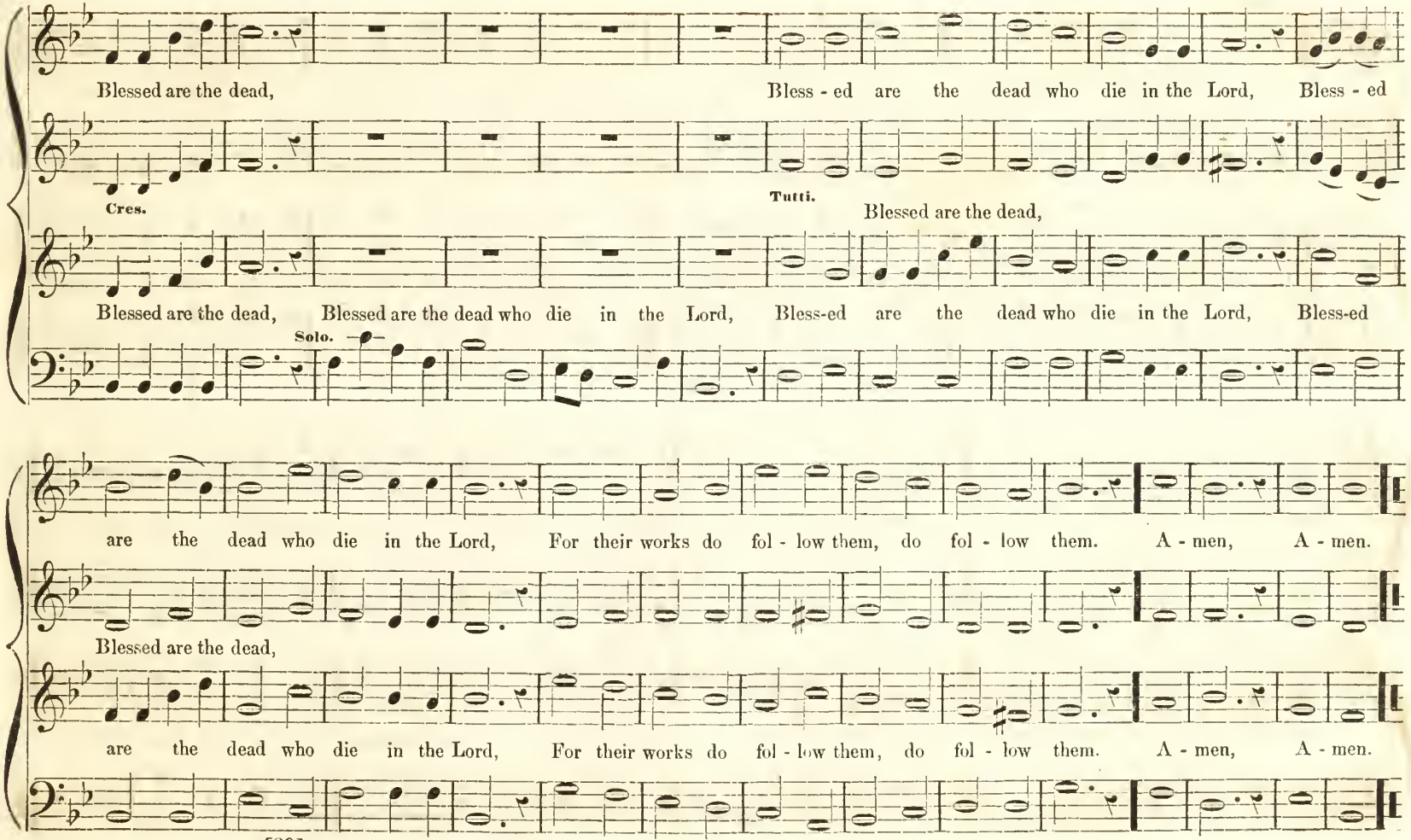
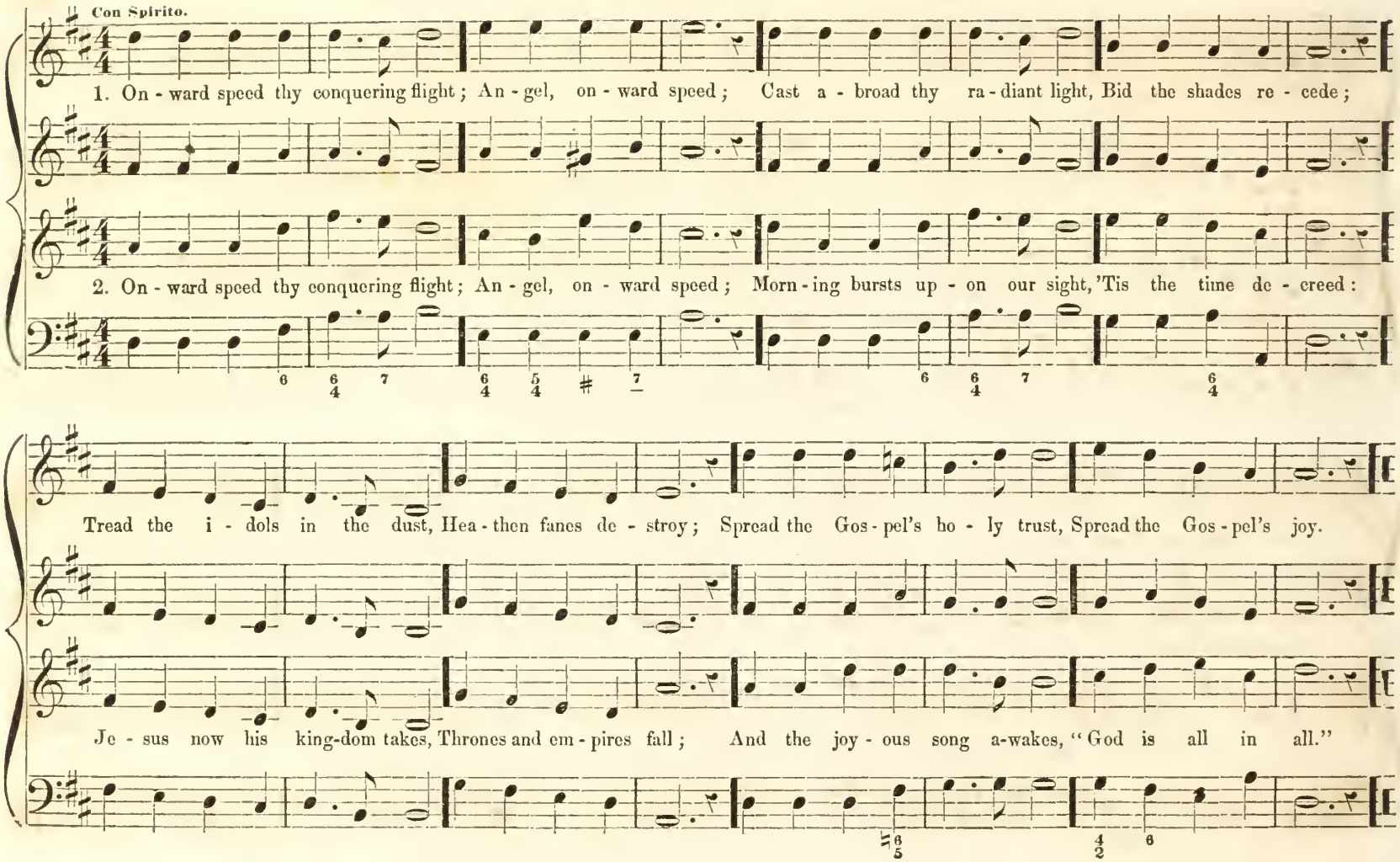
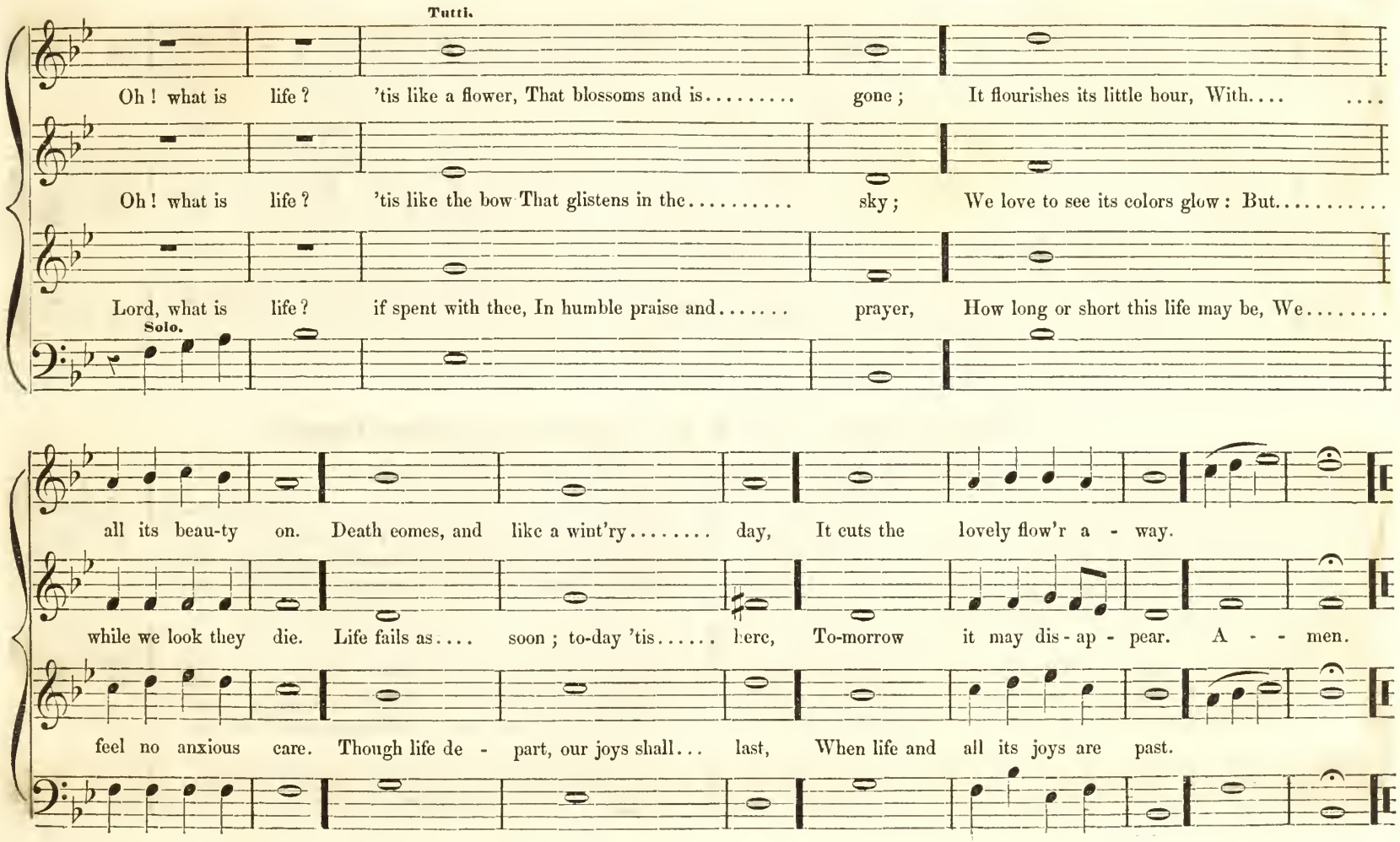
J. A. GOULD.

Flowing style.

HYMN CHANT. "Hear! Father."

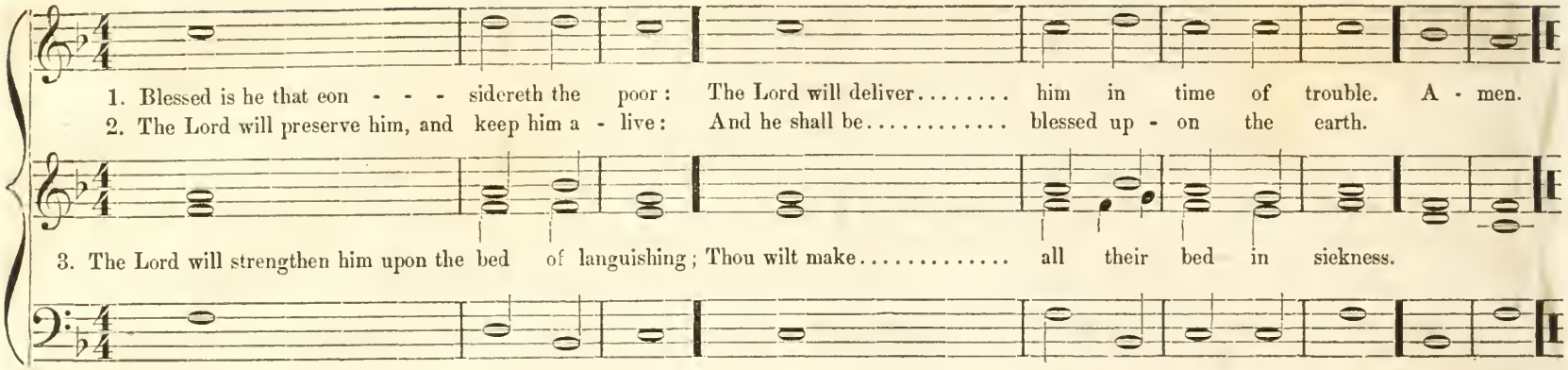
S. B. BALL.



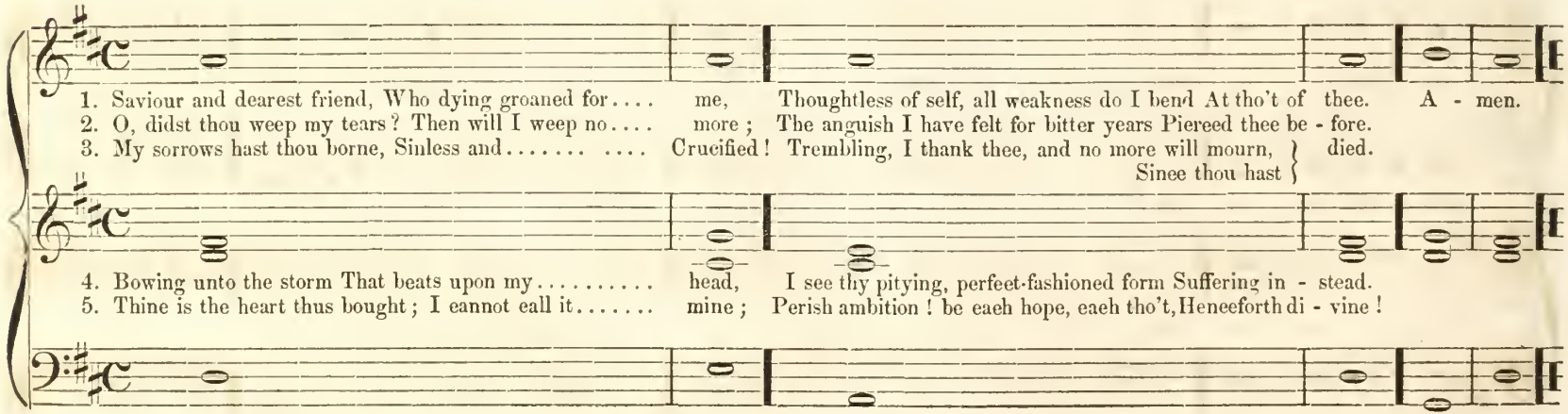
HARLEM. 11s.


Allegretto.
1. Daugh - ter of Zi - on, a - wake from thy sad - ness! A - wake! for thy foes shall op - press thee no more;
2. Strong were thy foes, but the arm that sub - dued them, And scat - ter'd their le - gions, was migh - ti - er far.
Bright o'er thy hills dawns the day - star of glad - ness, A - rise! for the night of thy sor - row is o'er.
They fled like the chaff from the scourge that pur - sued them, Vain were their steeds and their char - i - ots of war.

Allegro Moderato.
2. Morn - ing breaks up - on the tomb! Je - sus dis - si - pates its gloom! Day of tri - umph,
2. Chris - tians, dry your flow - ing tears; Cease those un - be - liev - ing fears; Look on his de -
through the skies, See the glo - rious Sa - viour rise!.... See the glo - rious Sa - viour rise!
- sert - ed grave; Doubt no more his pow'r to save,.... Doubt no more his pow'r to save.

Larghetto.
Bass Solo.
I heard a
TENOR.
Say - ing, say-ing un - to me, Blessed are the dead,
ALTO.
voice from heaven, say - ing un - to me,
Tutti.
Tutti.
SOPRANO.
Say - ing, say ing un - to me, Write, Blessed are the dead,
BASS.
Solo.

Blessed are the dead,
Bless - ed are the dead who die in the Lord, Bless - ed
Cres.
Tutti.
Blessed are the dead,
Blessed are the dead, Blessed are the dead who die in the Lord, Bless-ed are the dead who die in the Lord, Bless-ed
Solo.
are the dead who die in the Lord, For their works do fol - low them, do fol - low them. A - men, A - men.
Blessed are the dead,
are the dead who die in the Lord, For their works do fol - low them, do fol - low them. A - men, A - men.

Con Spirito.
1. On - ward speed thy conquering flight; An - gel, on - ward speed; Cast a - broad thy ra - diant light, Bid the shades re - cede;
2. On - ward speed thy conquering flight; An - gel, on - ward speed; Morn - ing bursts up - on our sight, 'Tis the time de - creed:
Tread the i - dols in the dust, Hea - then fanes de - stroy; Spread the Gos - pel's ho - ly trust, Spread the Gos - pel's joy.
Je - sus now his king-dom takes, Thrones and em - pires fall; And the joy - ous song a-wakes, "God is all in all."

Tutti.
Oh! what is life? 'tis like a flower, That blossoms and is..... gone; It flourishes its little hour, With.... ....
Oh! what is life? 'tis like the bow That glistens in the..... sky; We love to see its colors glow: But.....
Lord, what is life? if spent with thee, In humble praise and..... prayer, How long or short this life may be, We.....
Solo.
all its beau-ty on. Death comes, and like a wint'ry..... day, It cuts the lovely flow'r a - way.
while we look they die. Life fails as.... soon; to-day 'tis..... here, To-morrow it may dis - ap - pear. A - - men.
feel no anxious care. Though life de - part, our joys shall... last, When life and all its joys are past.

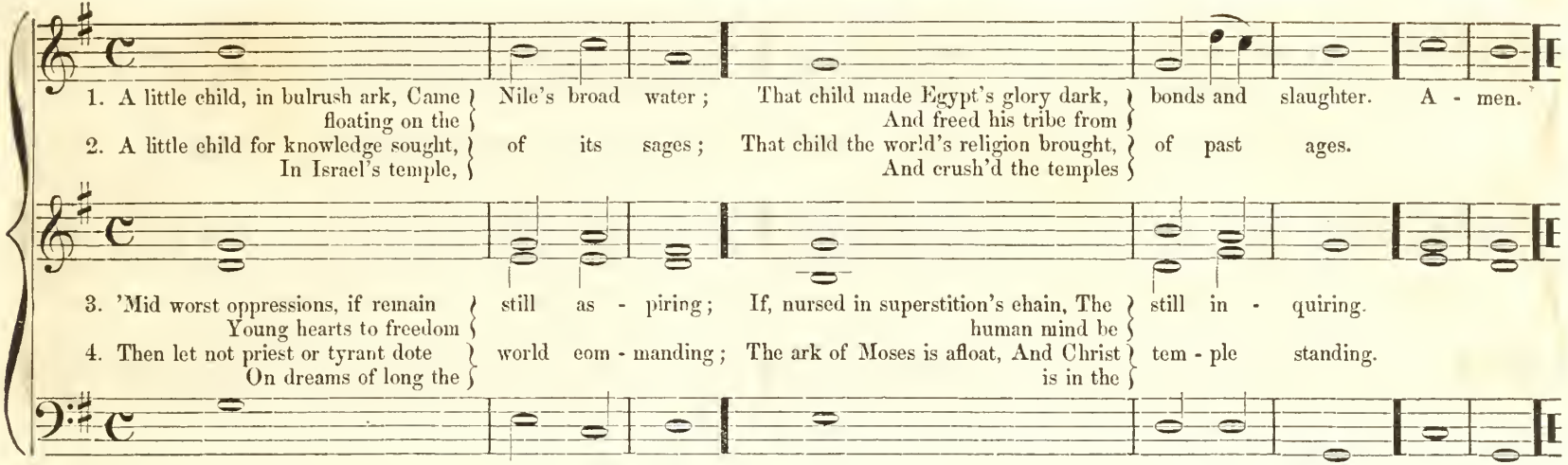
HYMN CHANT. "Blessed is he."



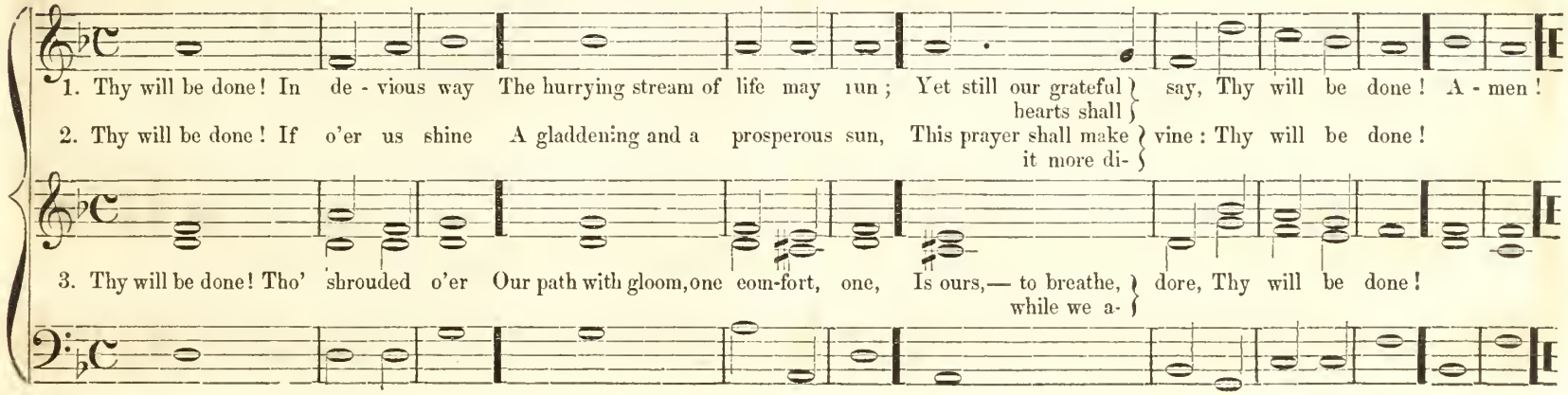
HYMN CHANT. 6, 10 & 4. "Saviour and dearest Friend."

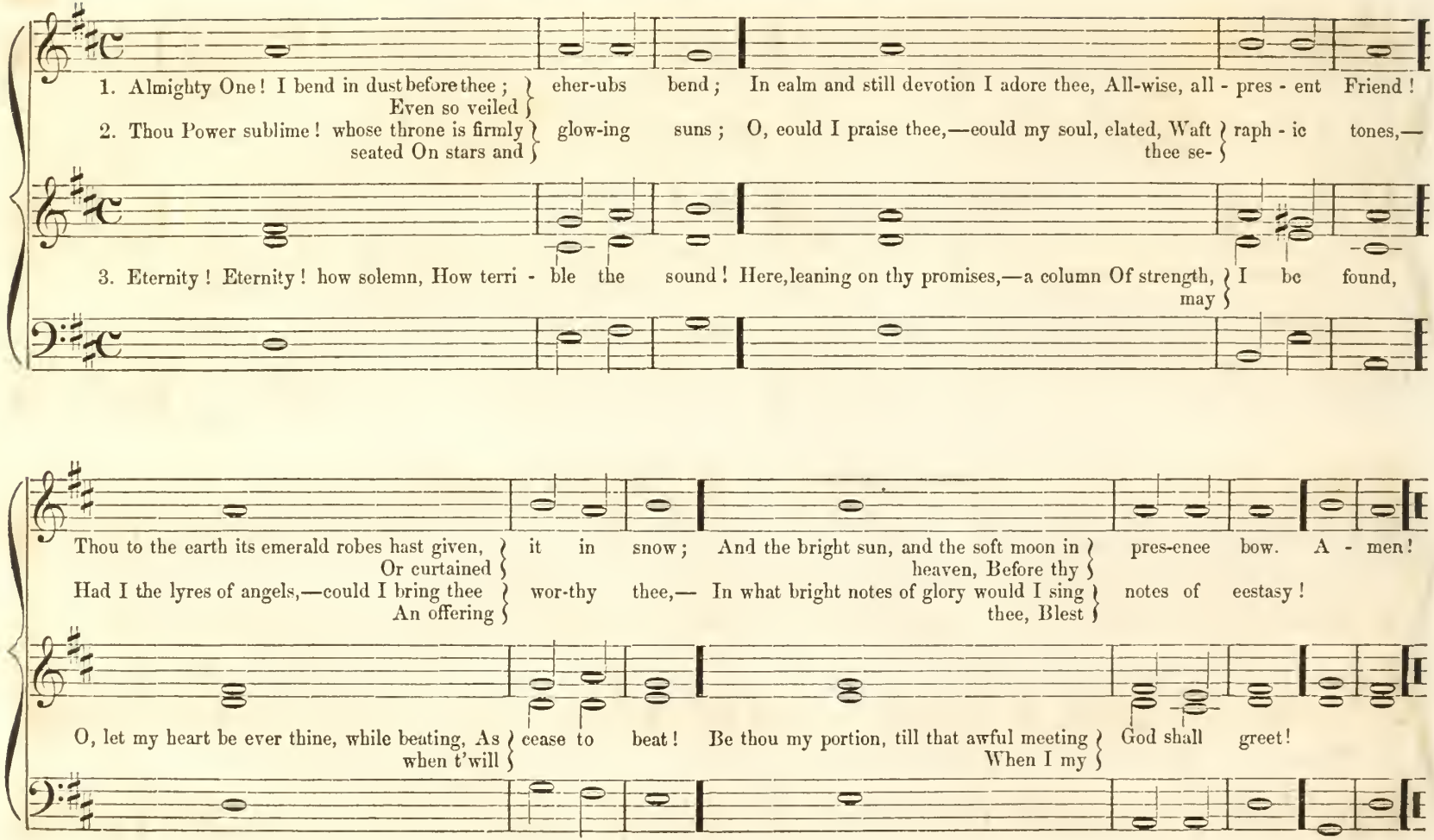


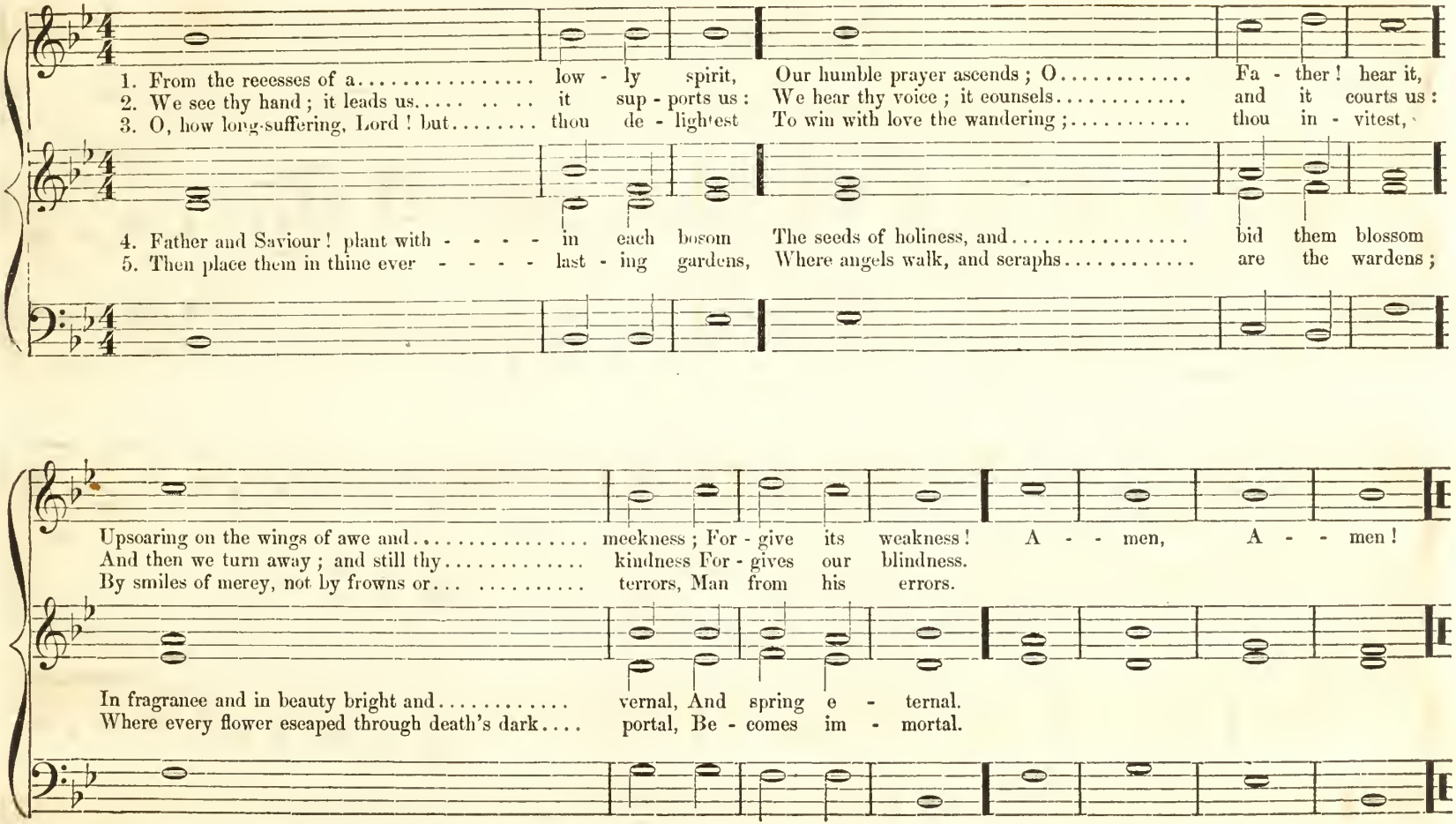
HYMN CHANT. 8 & 9s.



HYMN CHANT. P. M. "Thy will be done."




1. Almighty One! I bend in dust before thee; Even so veiled } eher-ubs bend; In calm and still devotion I adore thee, All-wise, all-pres-ent Friend!
2. Thou Power sublime! whose throne is firmly seated On stars and } glow-ing suns; O, could I praise thee,—could my soul, elated, Waft thee se- } raph-ic tones,—
3. Eternity! Eternity! how solemn, How terri-ble the sound! Here, leaning on thy promises,—a column Of strength, may } I be found,
Thou to the earth its emerald robes hast given, Or curtained } it in snow; And the bright sun, and the soft moon in heaven, Before thy } pres-ence bow. A-men!
Had I the lyres of angels,—could I bring thee An offering } wor-thy thee,— In what bright notes of glory would I sing thee, Blest } notes of ecstasy!
O, let my heart be ever thine, while beating, As when t'will } cease to beat! Be thou my portion, till that awful meeting When I my } God shall greet!


1. From the recesses of a..... low - ly spirit, Our humble prayer ascends ; O..... Fa - ther ! hear it,
2. We see thy hand ; it leads us..... it sup - ports us : We hear thy voice ; it counsels..... and it courts us :
3. O, how long-suffering, Lord ! but..... thou de - lightest To win with love the wandering ;..... thou in - vitest,
4. Father and Saviour ! plant with - - - - in each bosom The seeds of holiness, and..... bid them blossom
5. Then place them in thine ever - - - - last - ing gardens, Where angels walk, and seraphs..... are the wardens ;
Upsoaring on the wings of awe and..... meekness ; For - give its weakness ! A - - men, A - - men !
And then we turn away ; and still thy..... kindness For - gives our blindness.
By smiles of mercy, not by frowns or..... terrors, Man from his errors.
In fragrance and in beauty bright and..... vernal, And spring e - ternal.
Where every flower escaped through death's dark.... portal, Be - comes im - mortal.

ANTHEM. "O thou whose power."

T. BISSELL.

Author's Copyright.

Soprano and Alto.

Tenor and Bass.

Pia.

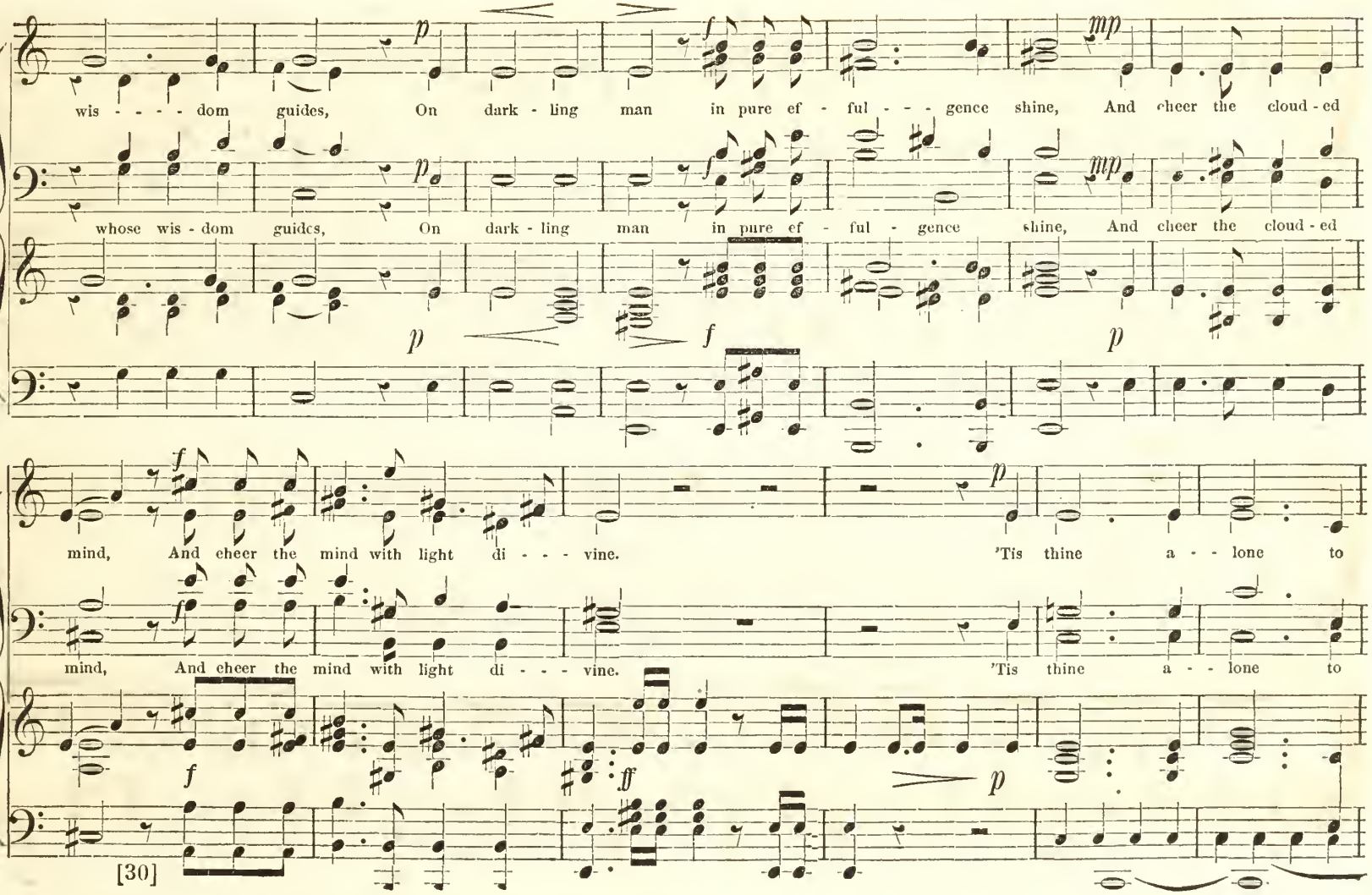
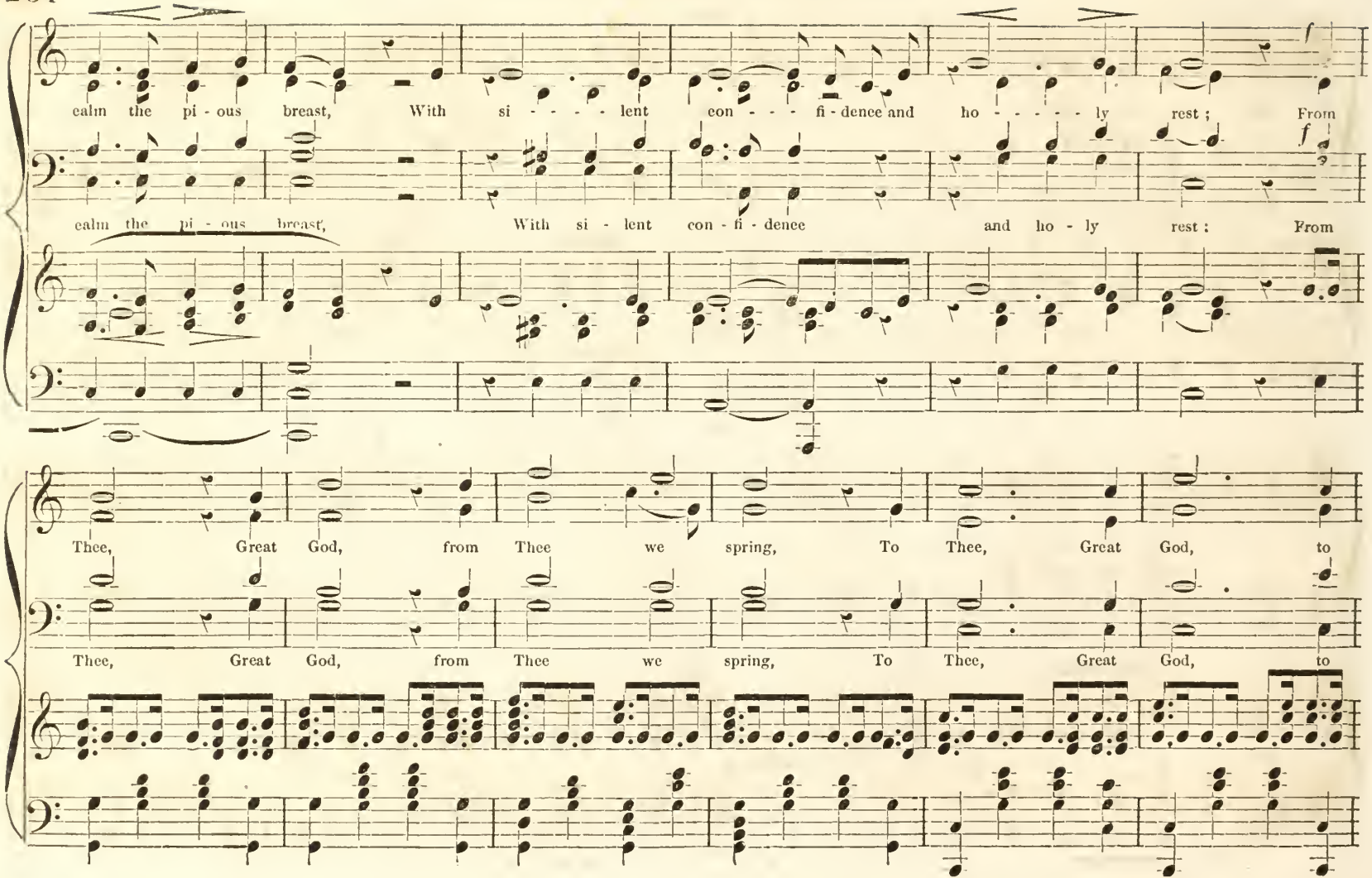
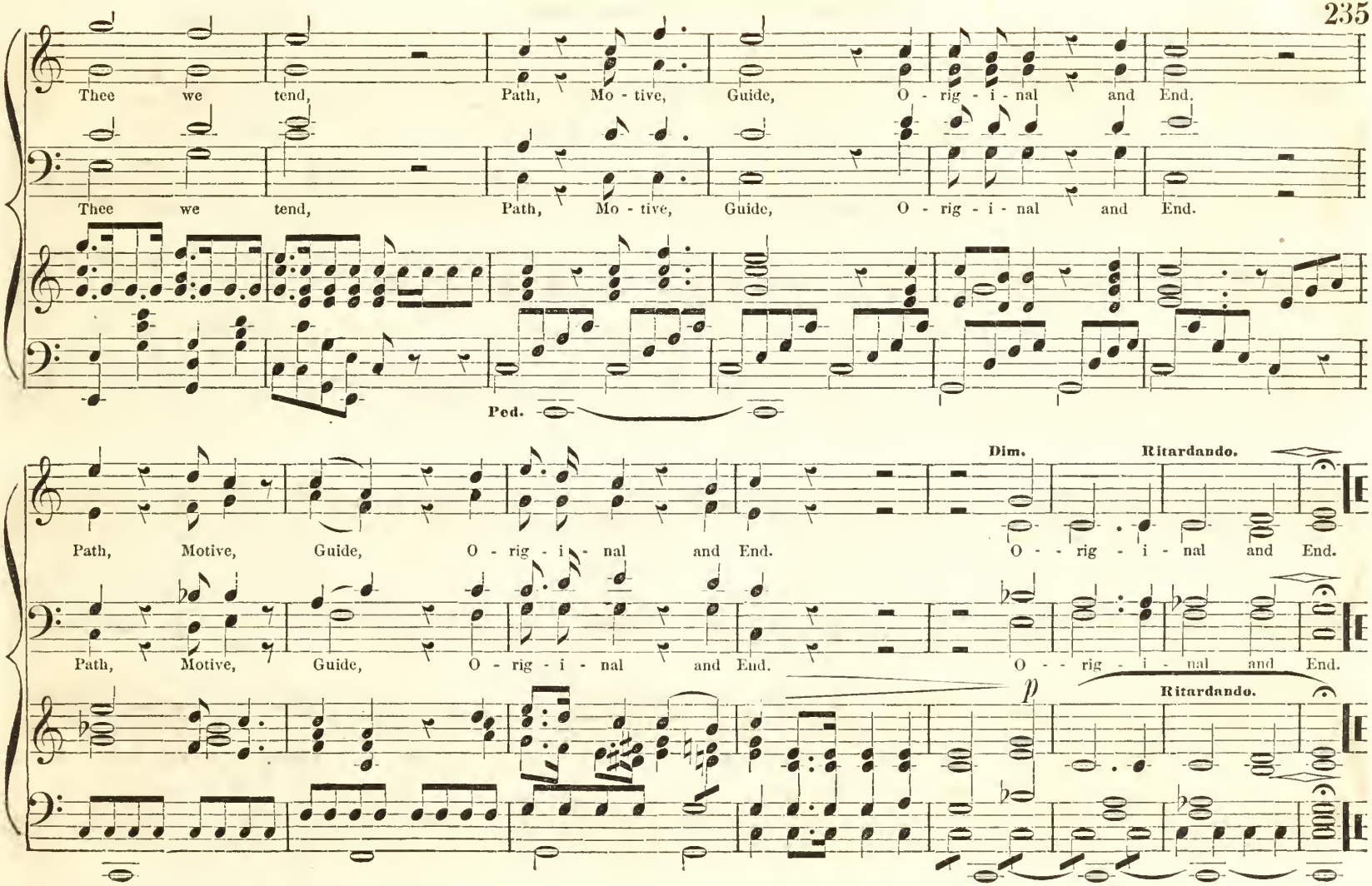
Organ or Piano.

Dim.

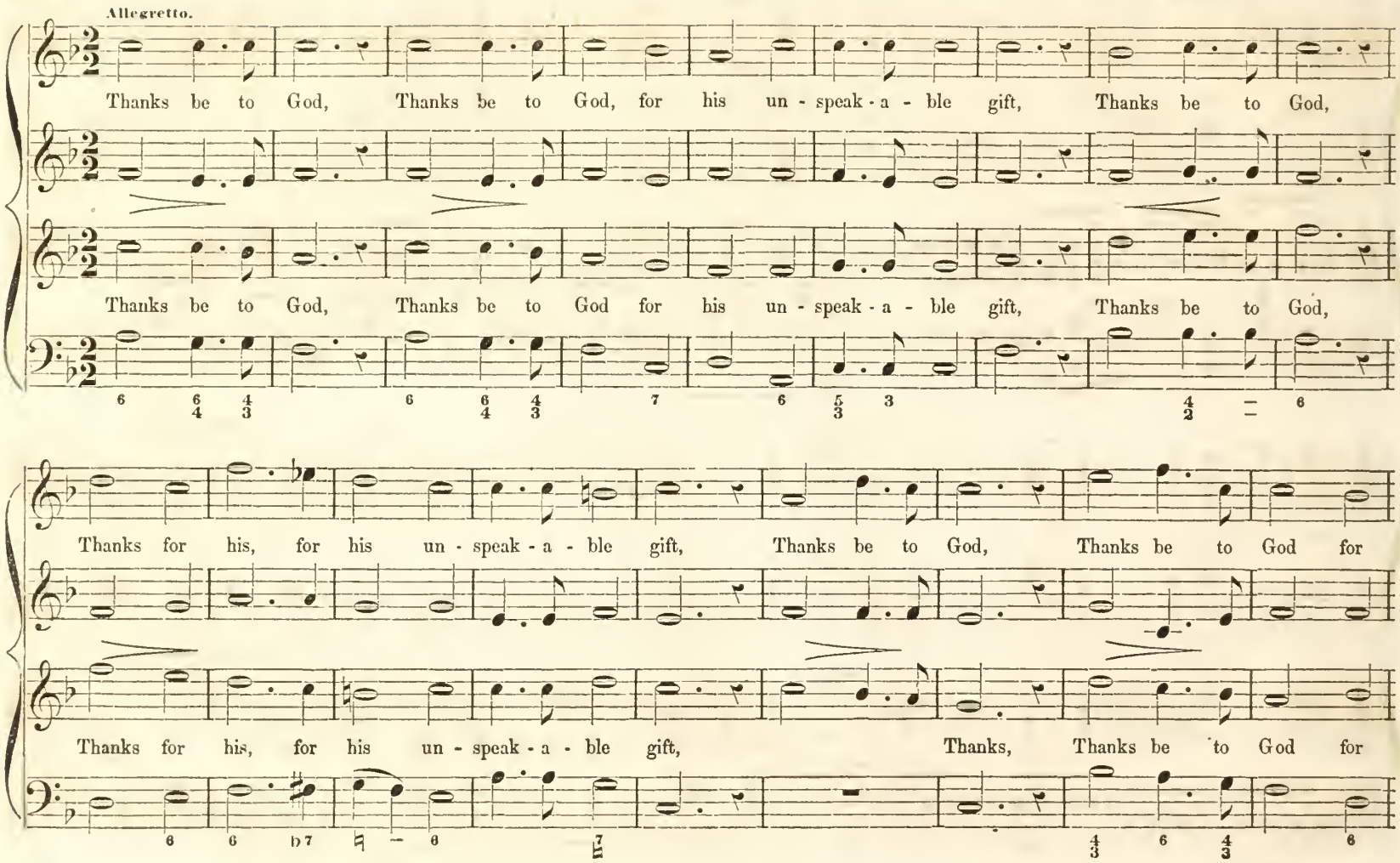
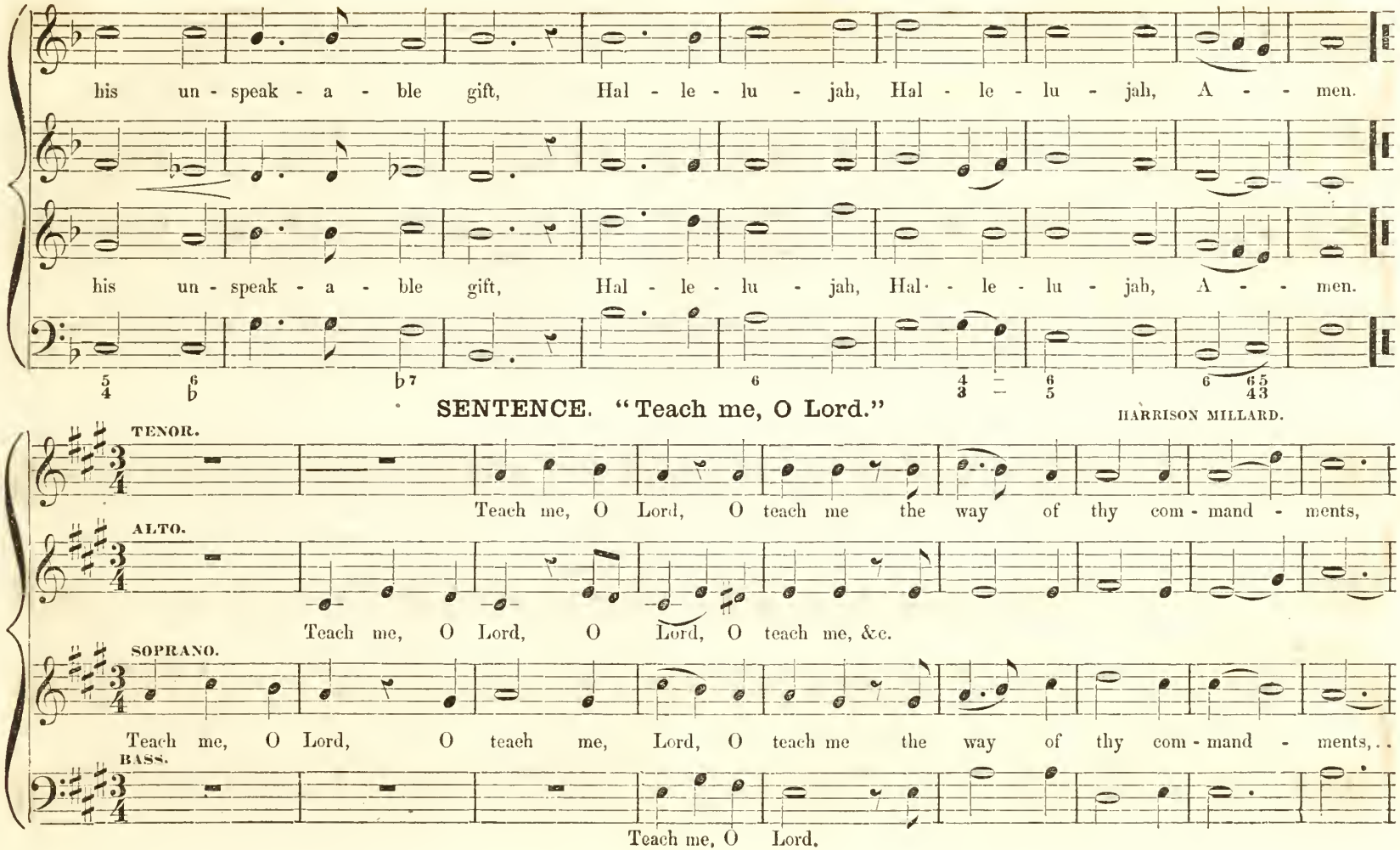
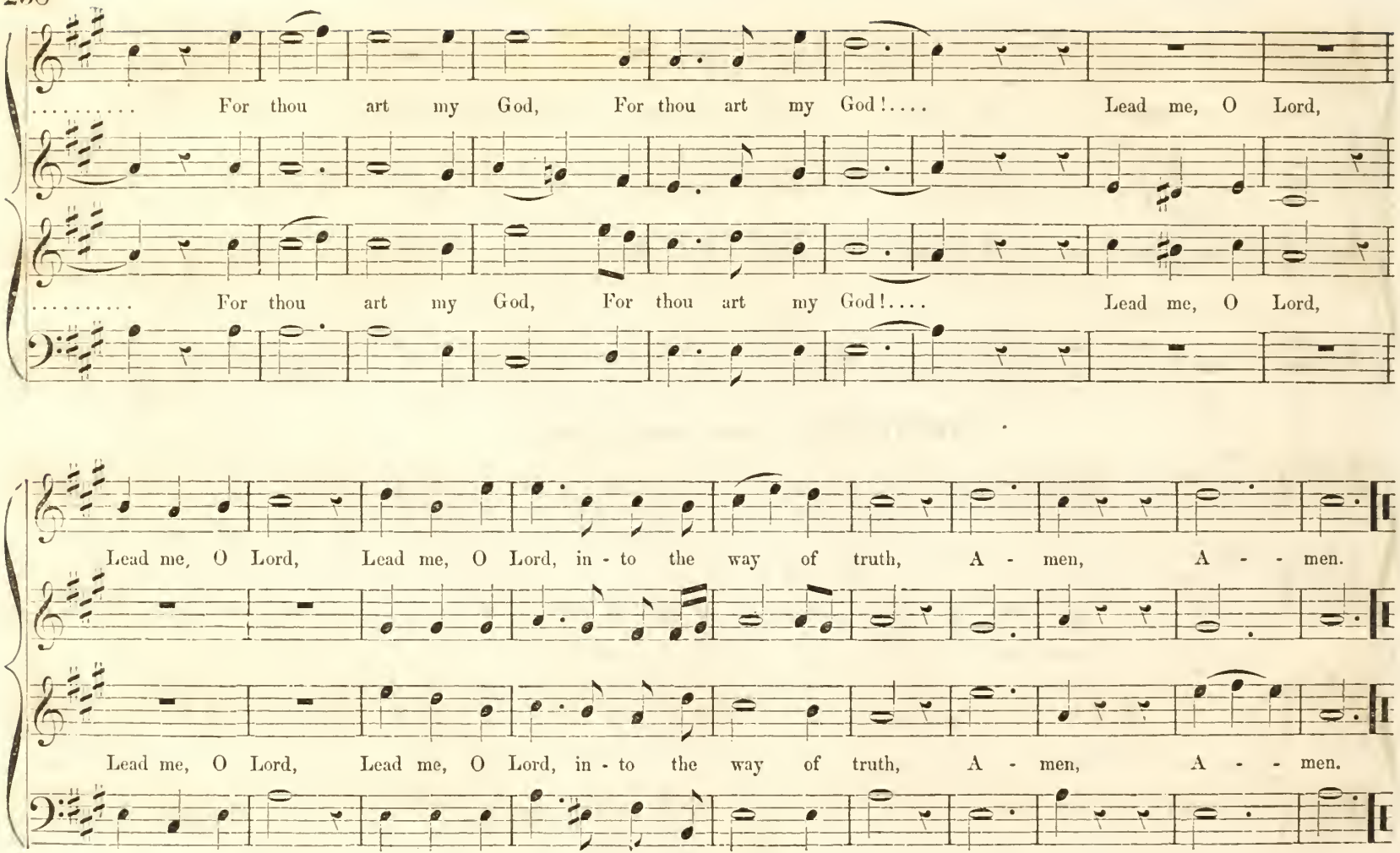
p

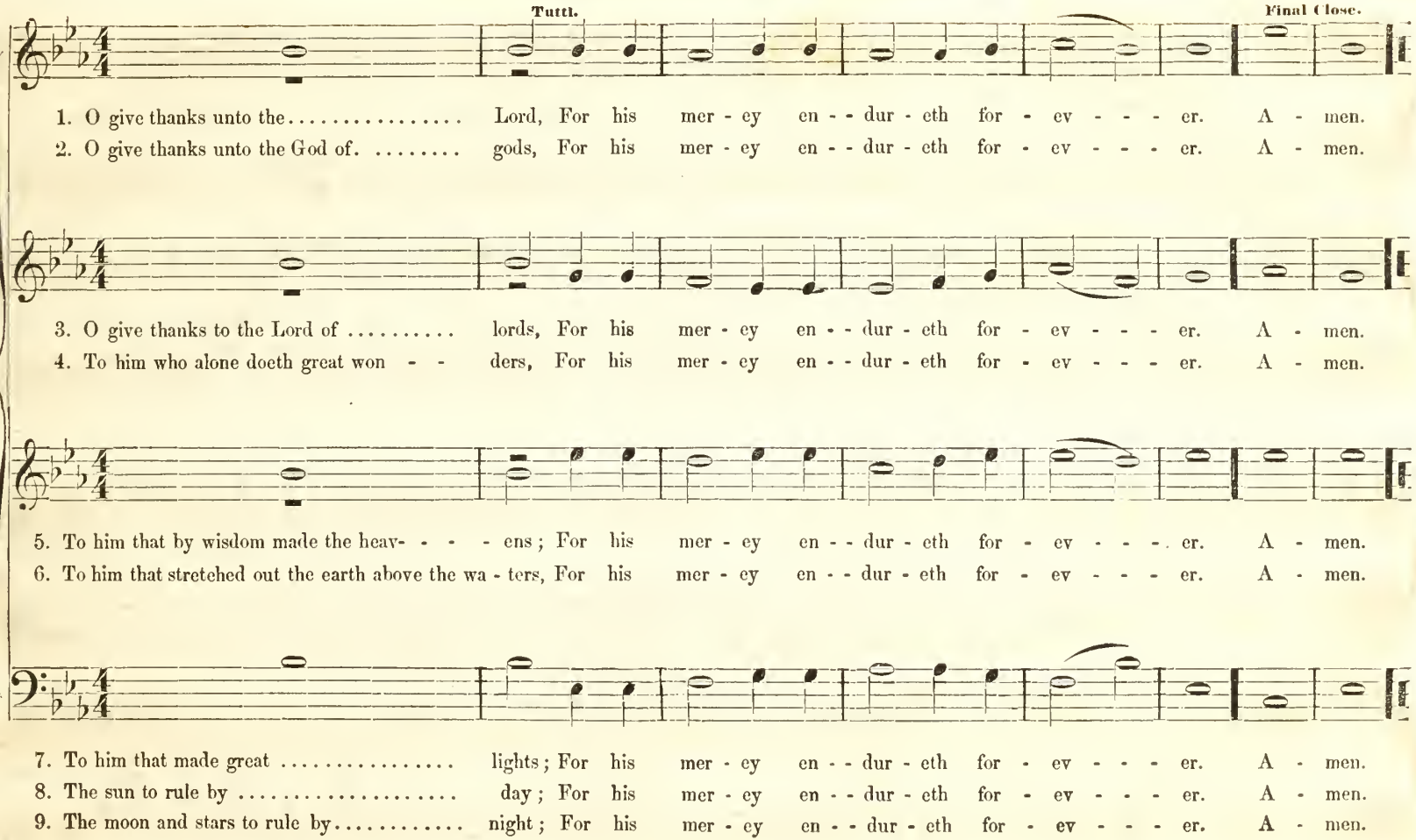
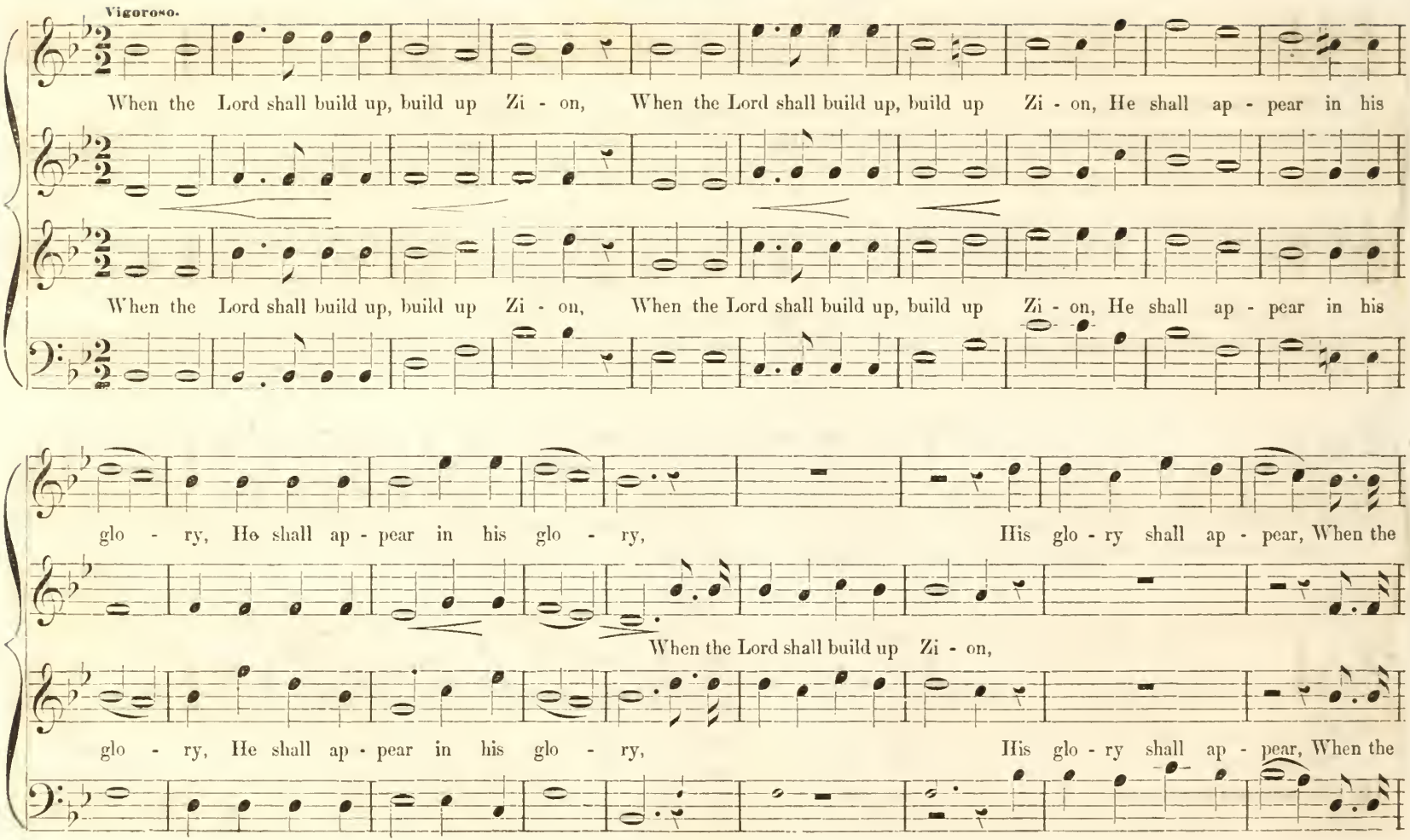
O Thou whose pow'r o'er mov - ing worlds pre - sides, whose voice cre - a - ted, and whose

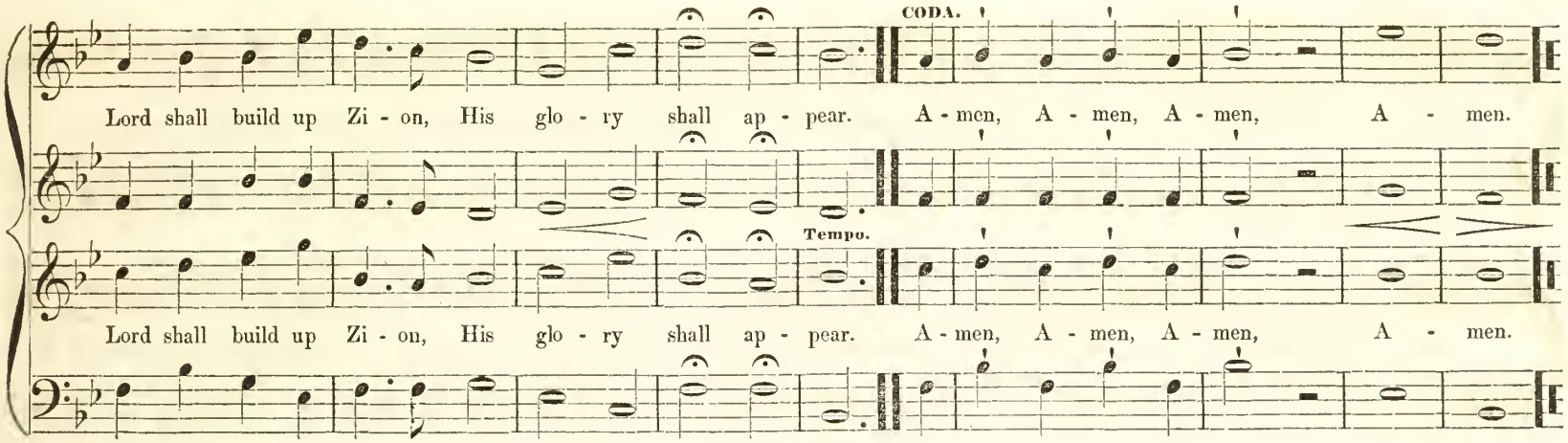
p

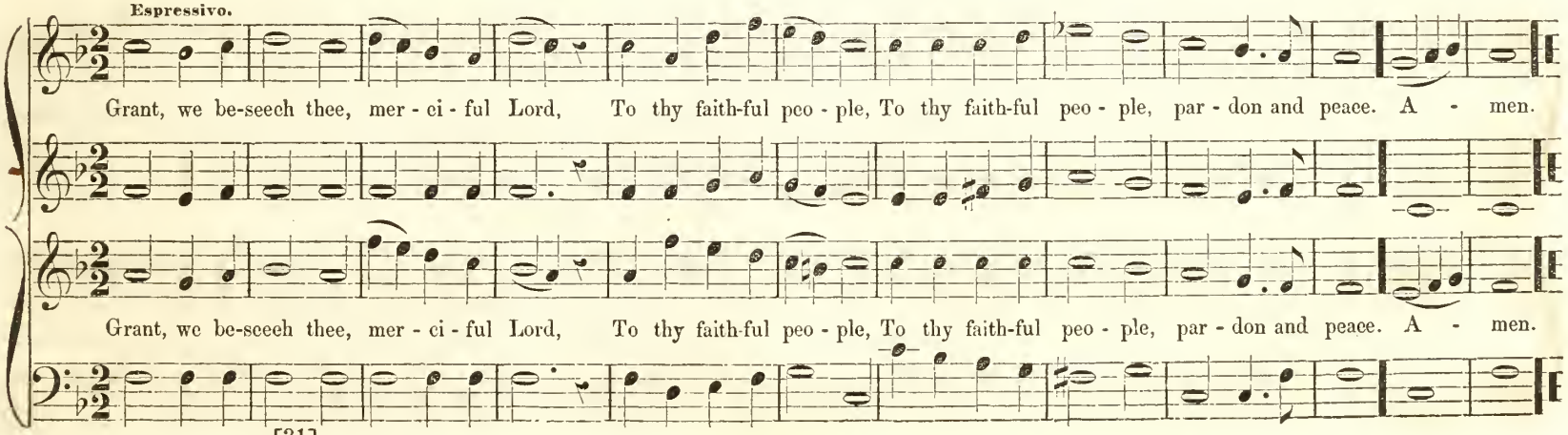
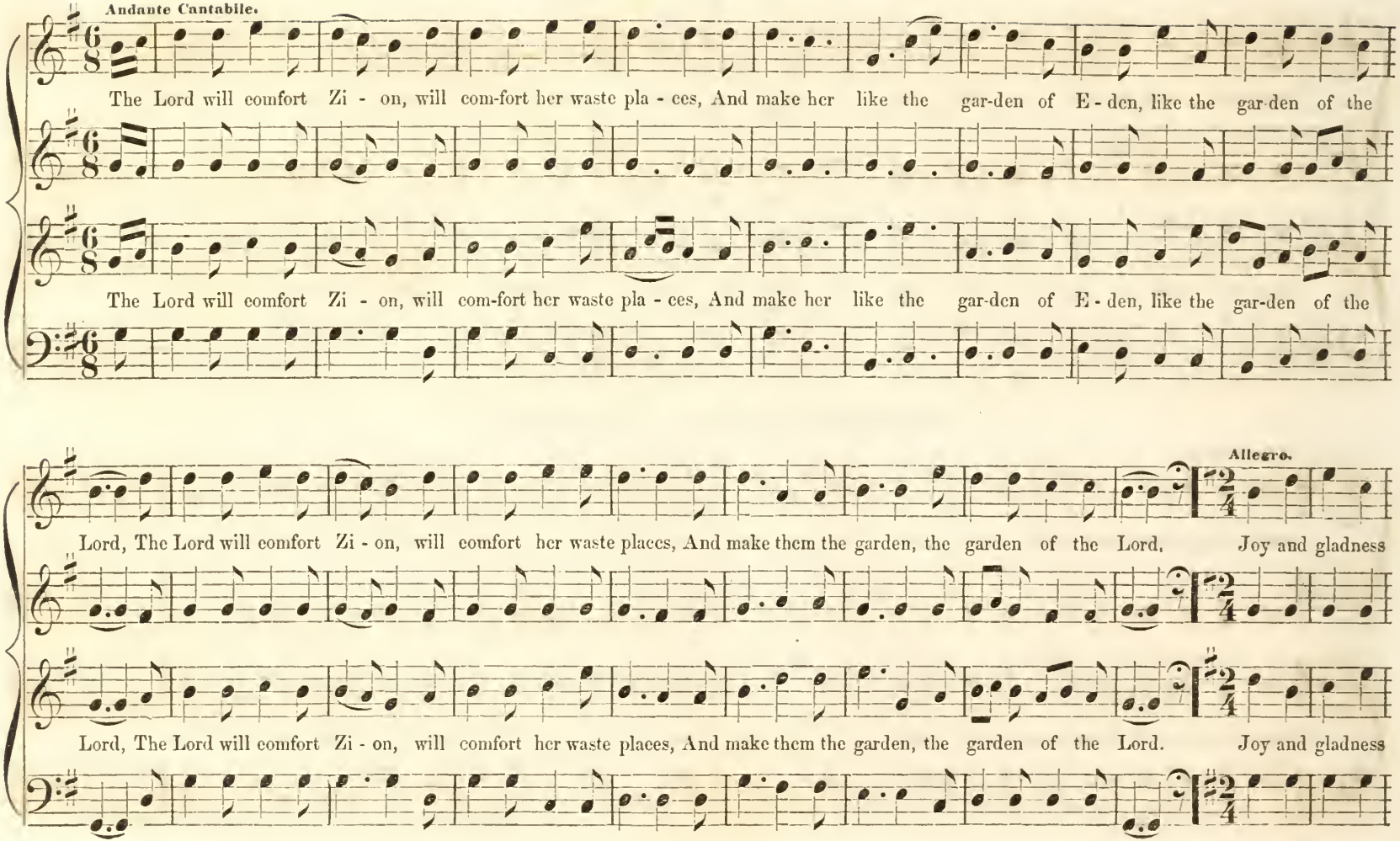
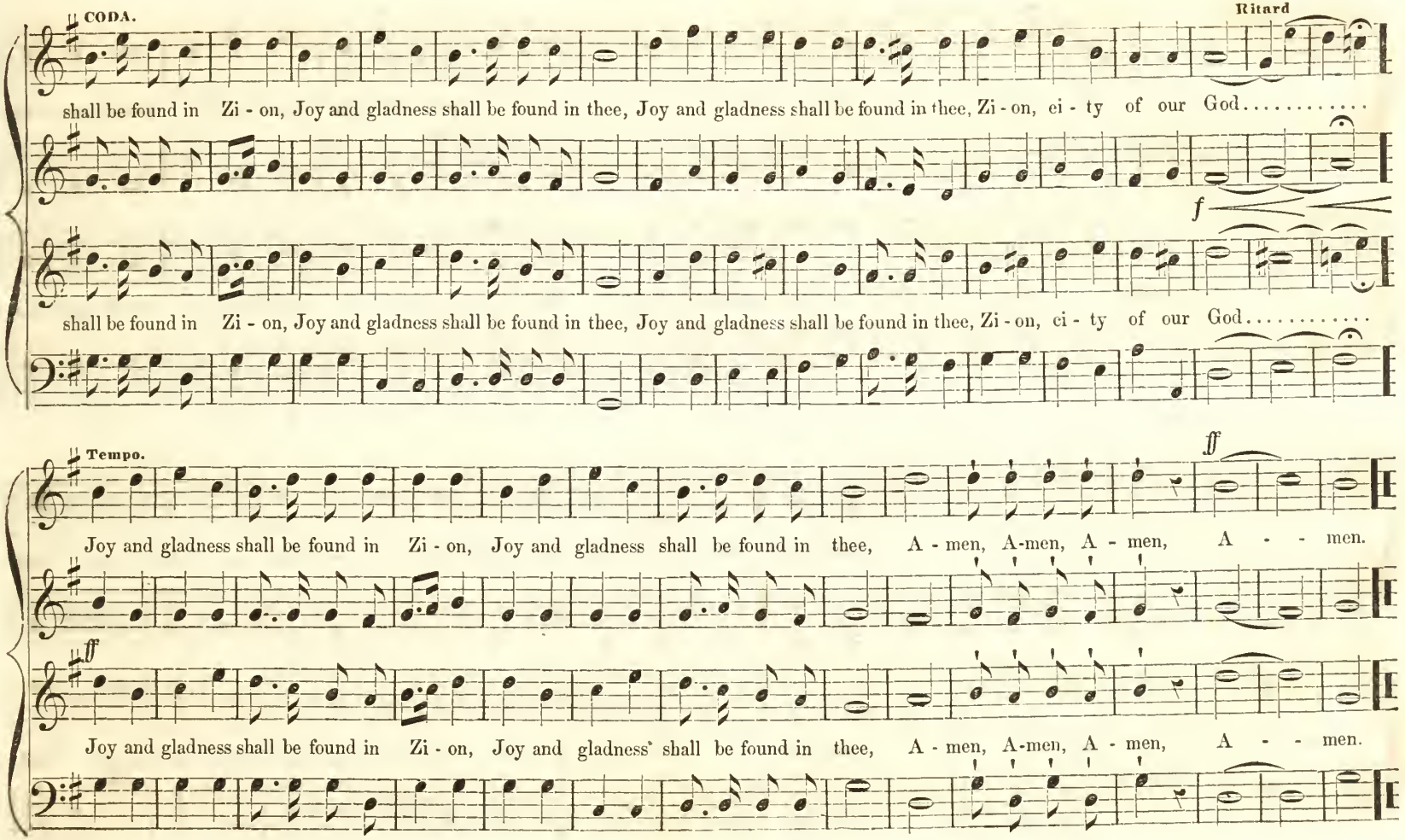
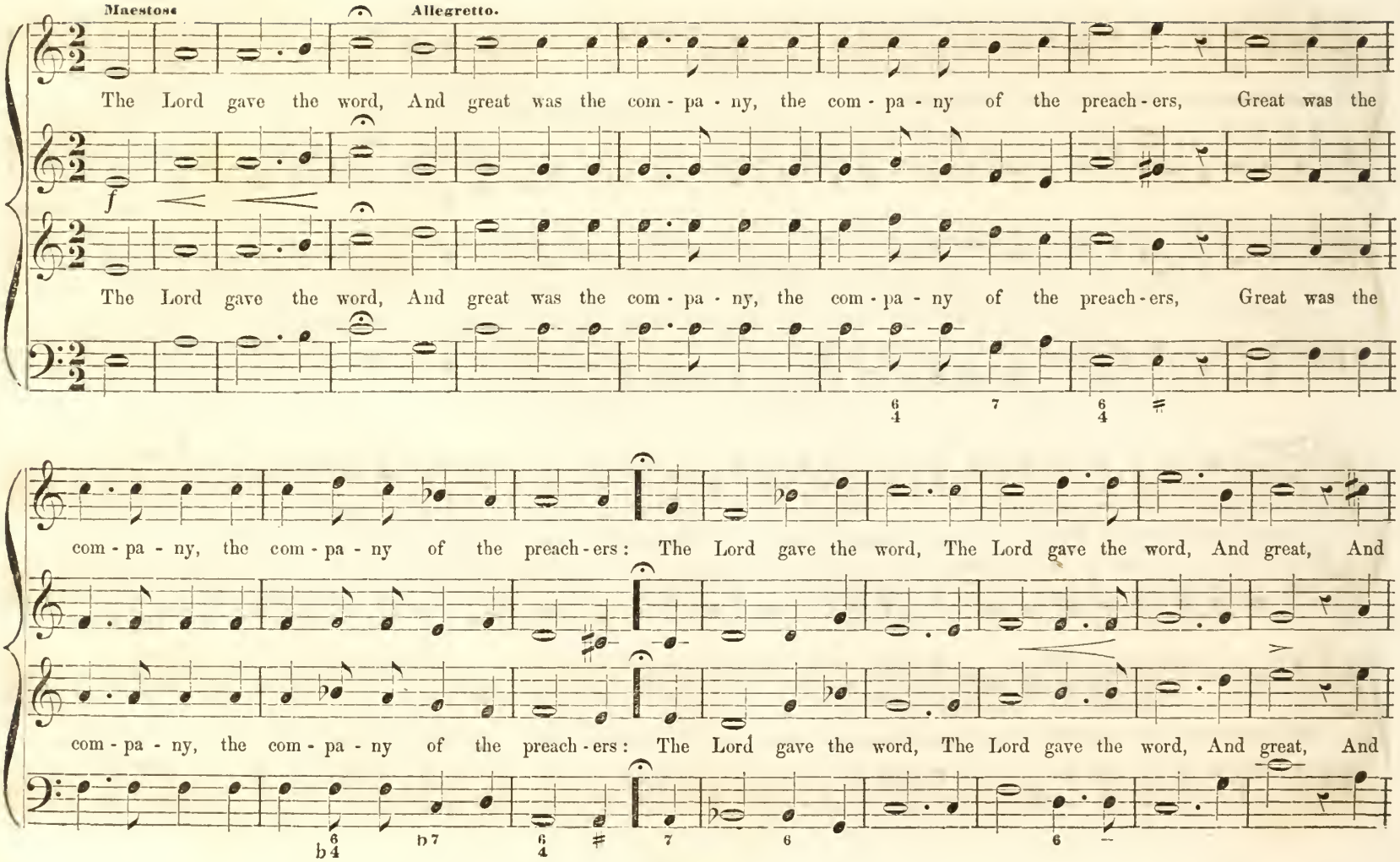
O Thou whose pow'r o'er mov - ing worlds pre - sides, whose voice cre - a - ted,

wis - - - - dom guides, On dark - ling man in pure ef - ful - - - gence shine, And cheer the cloud - ed
whose wis - dom guides, On dark - ling man in pure ef - ful - gence shine, And cheer the cloud - ed
mind, And cheer the mind with light di - - - vine. 'Tis thine a - - lone to
mind, And cheer the mind with light di - - - vine. 'Tis thine a - - lone to
[30]

calm the pi - ous breast, With si - - - - lent con - - - fi - dence and ho - - - - - ly rest ; From
calm the pi - ous breast, With si - lent con - fi - dence and ho - ly rest : From
Thee, Great God, from Thee we spring, To Thee, Great God, to
Thee, Great God, from Thee we spring, To Thee, Great God, to

Thee we tend, Path, Mo - tive, Guide, O - rig - i - nal and End.
Thee we tend, Path, Mo - tive, Guide, O - rig - i - nal and End.
Ped.
Path, Motive, Guide, O - rig - i - nal and End.
Dim.
Ritardando.
O - - rig - i - nal and End.
Path, Motive, Guide, O - rig - i - nal and End.
O - - rig - i - nal and End.
p
Ritardando.

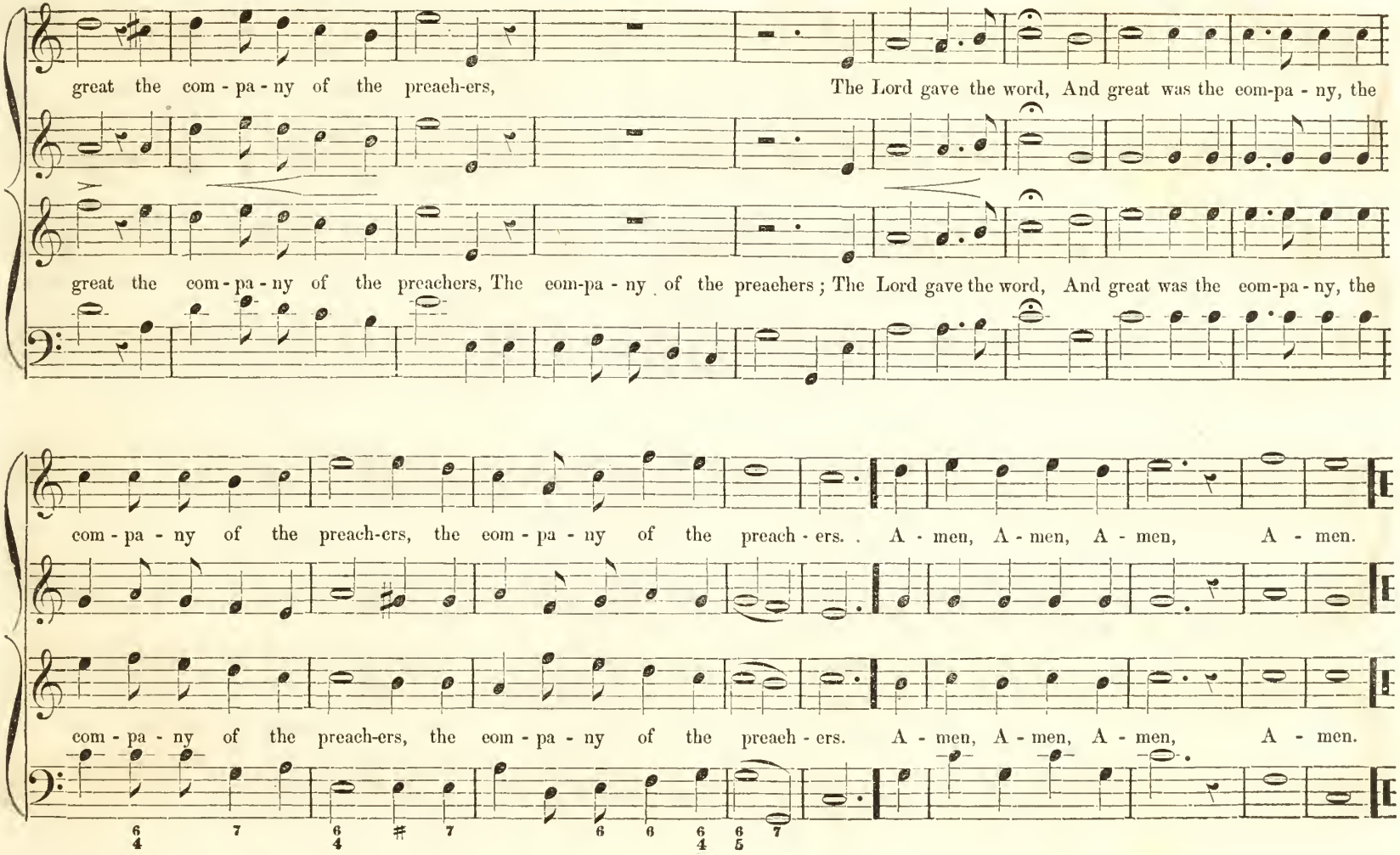
ANTHEM. "Thanks be to God."

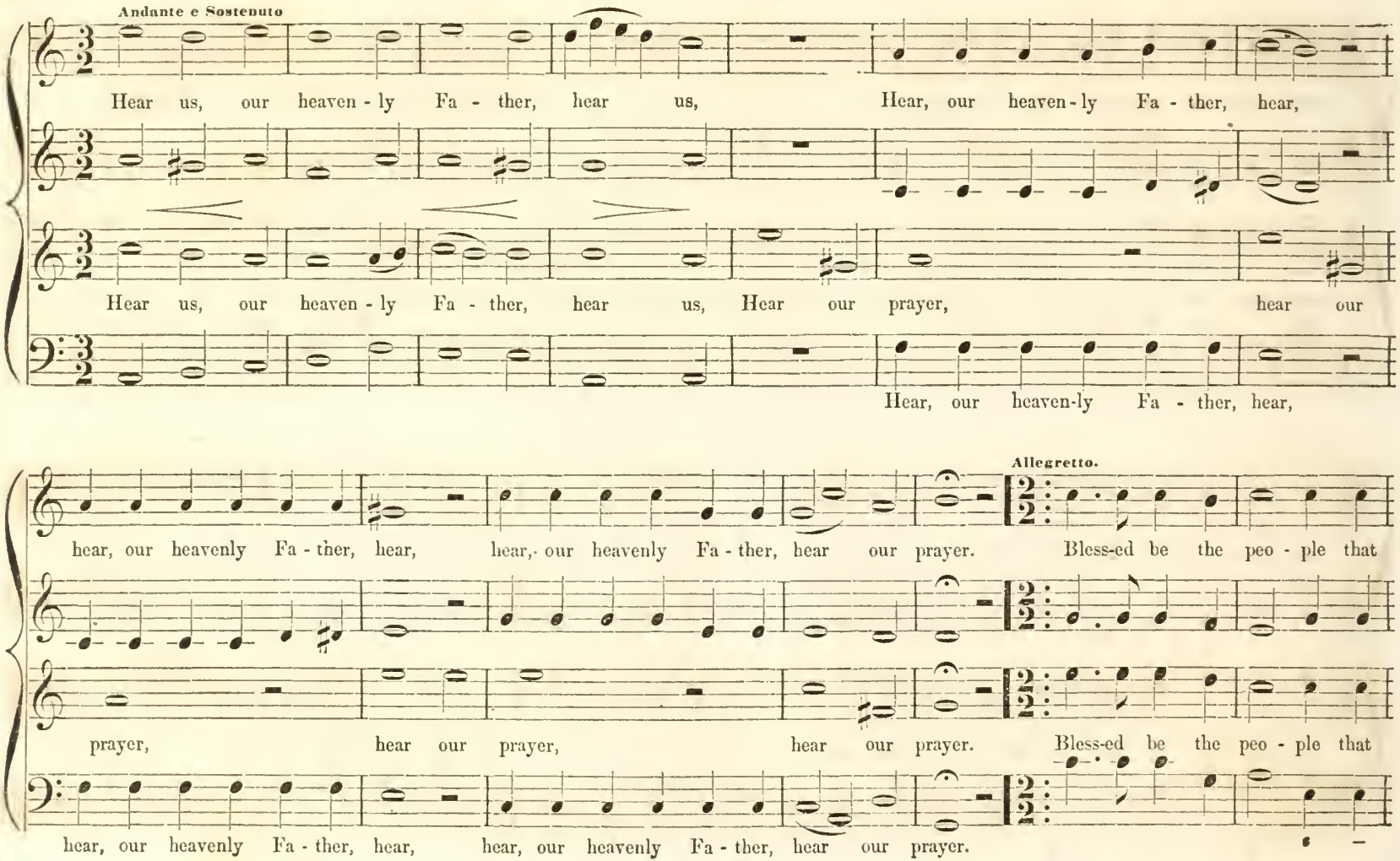
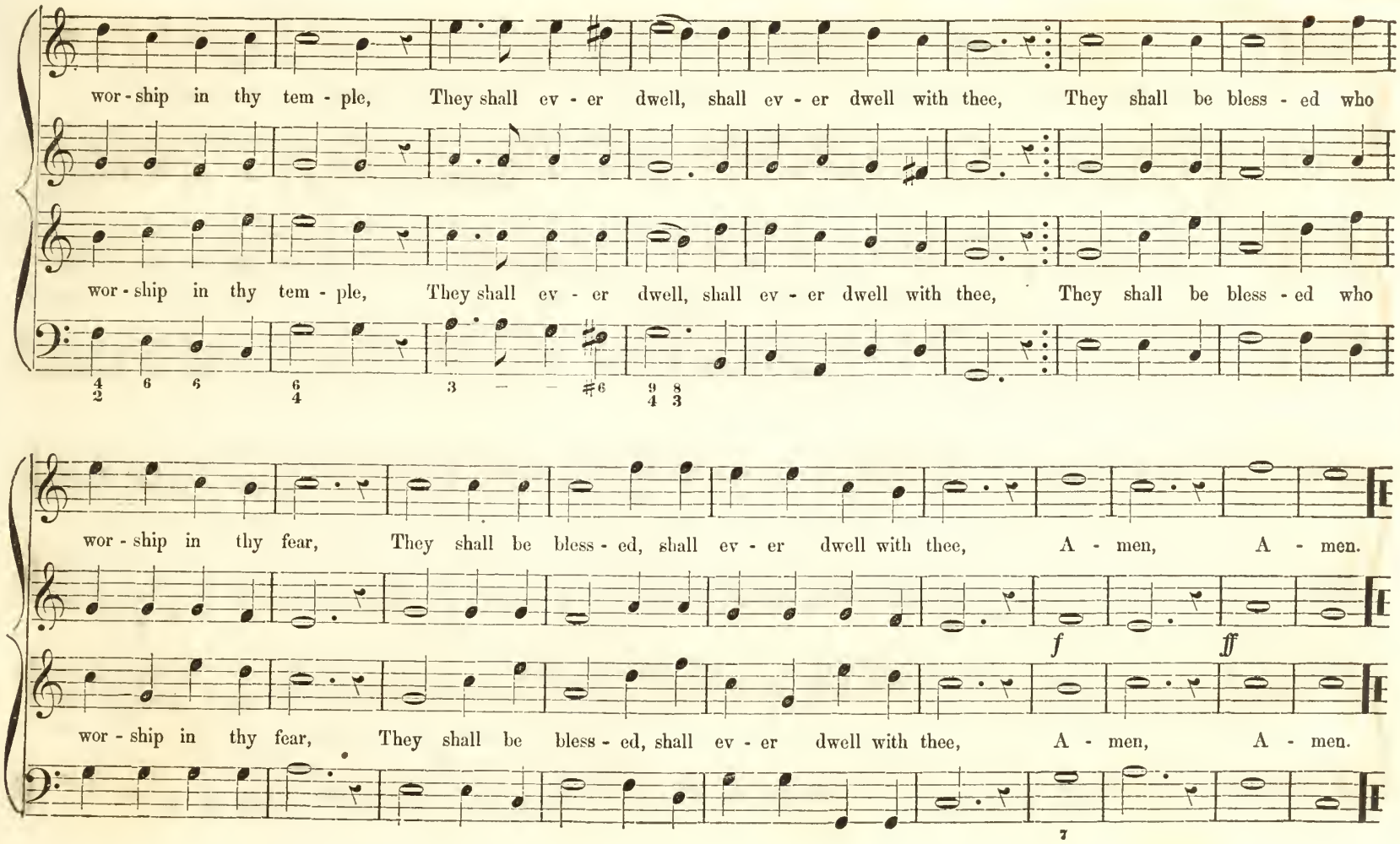
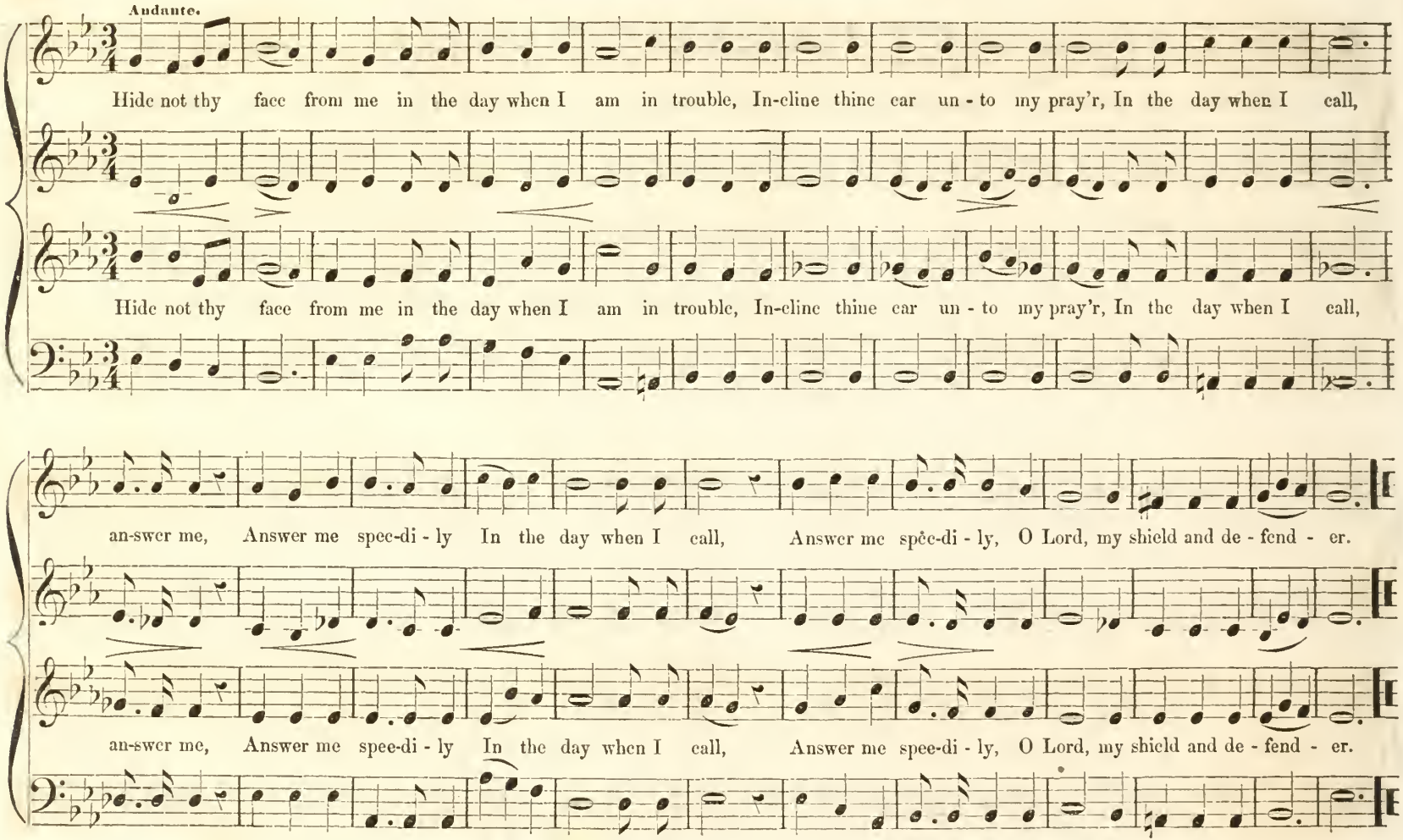
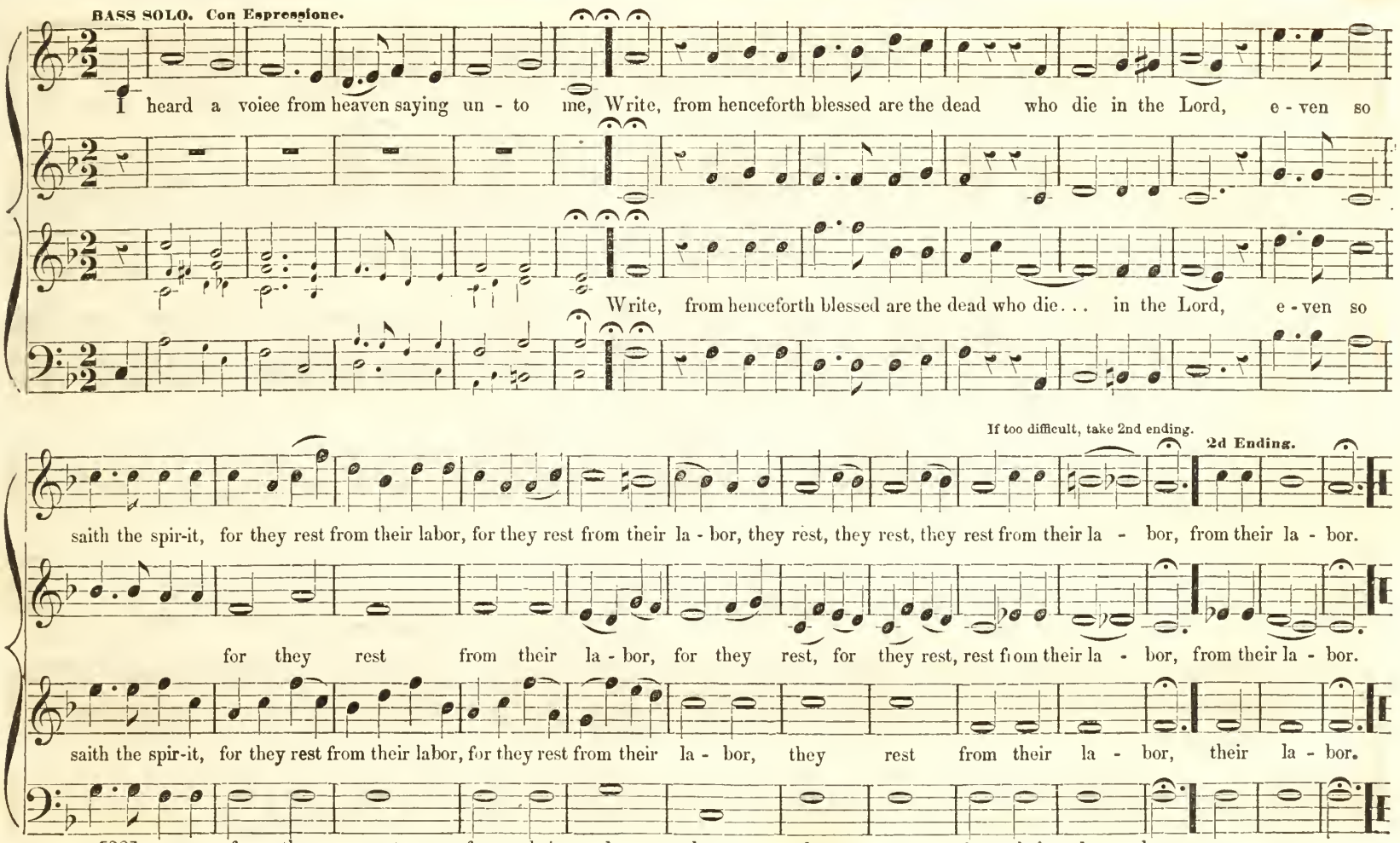
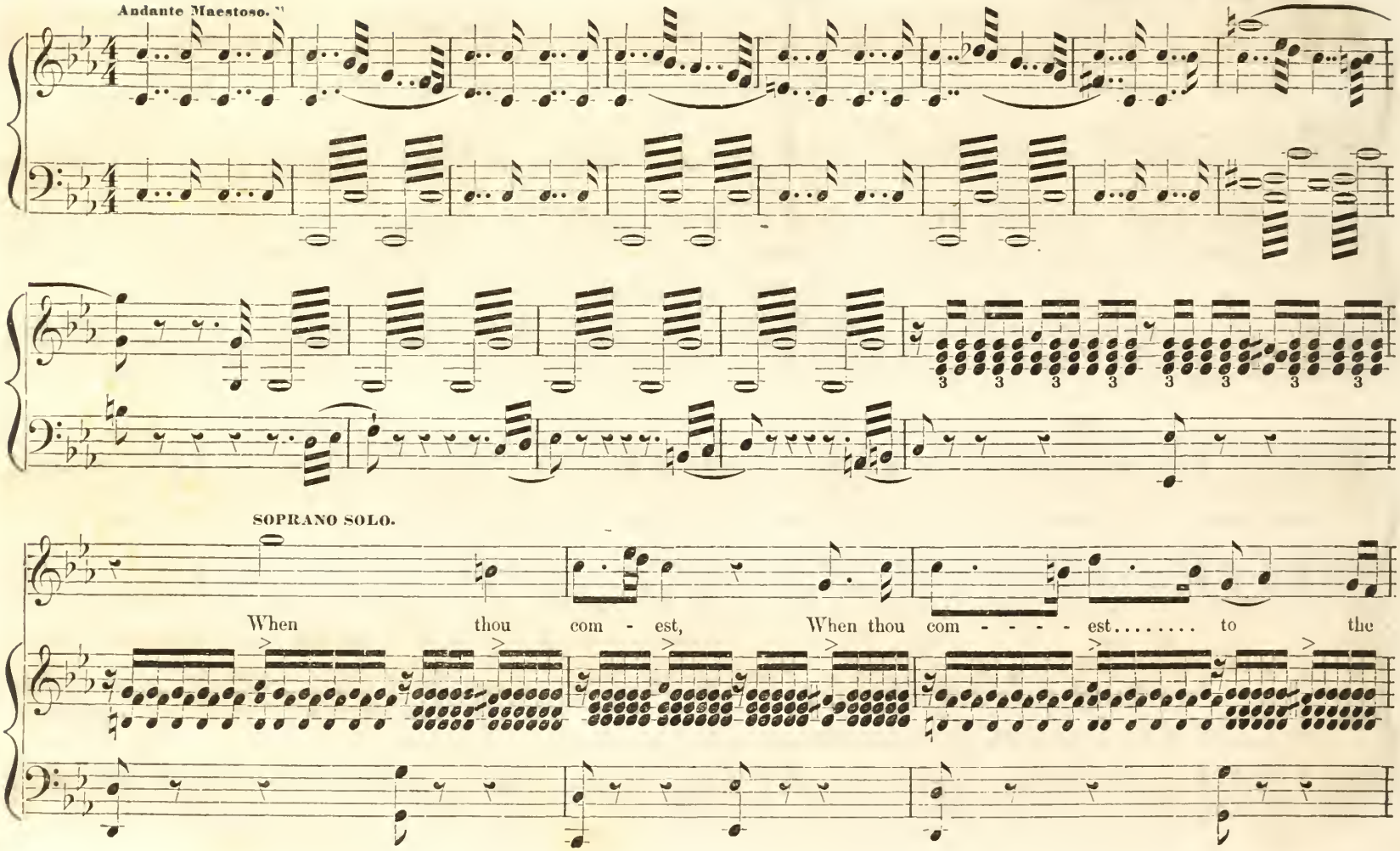
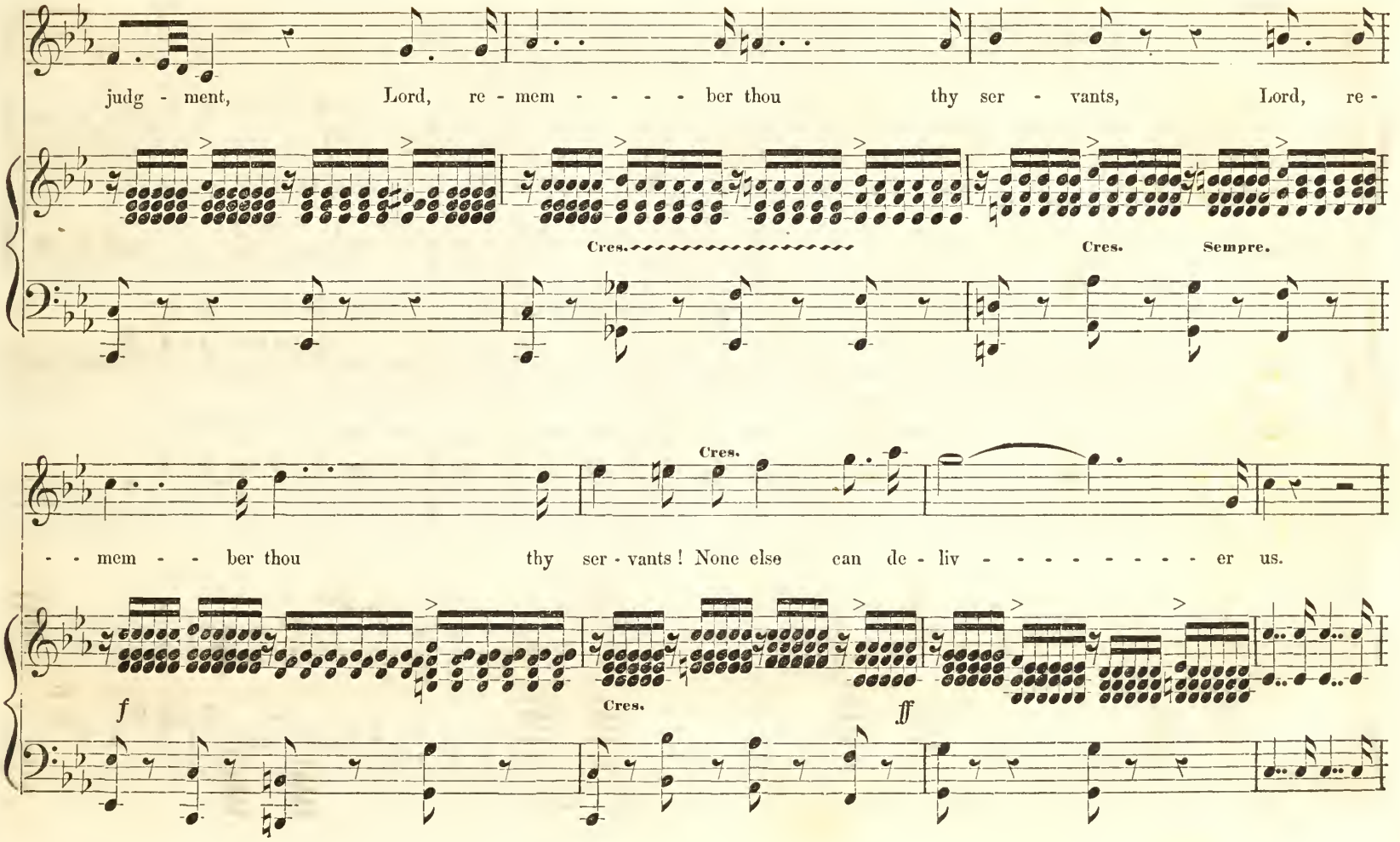
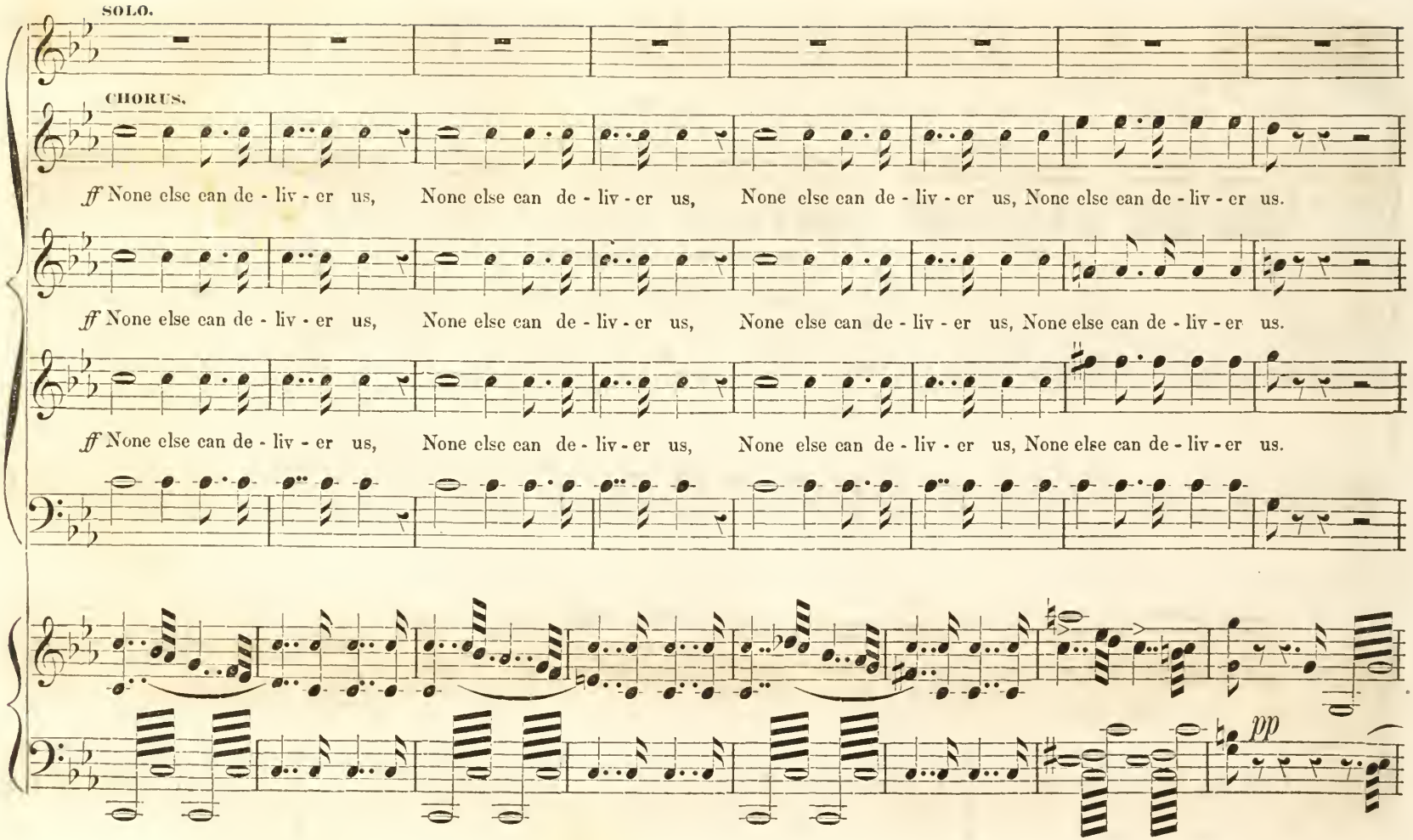
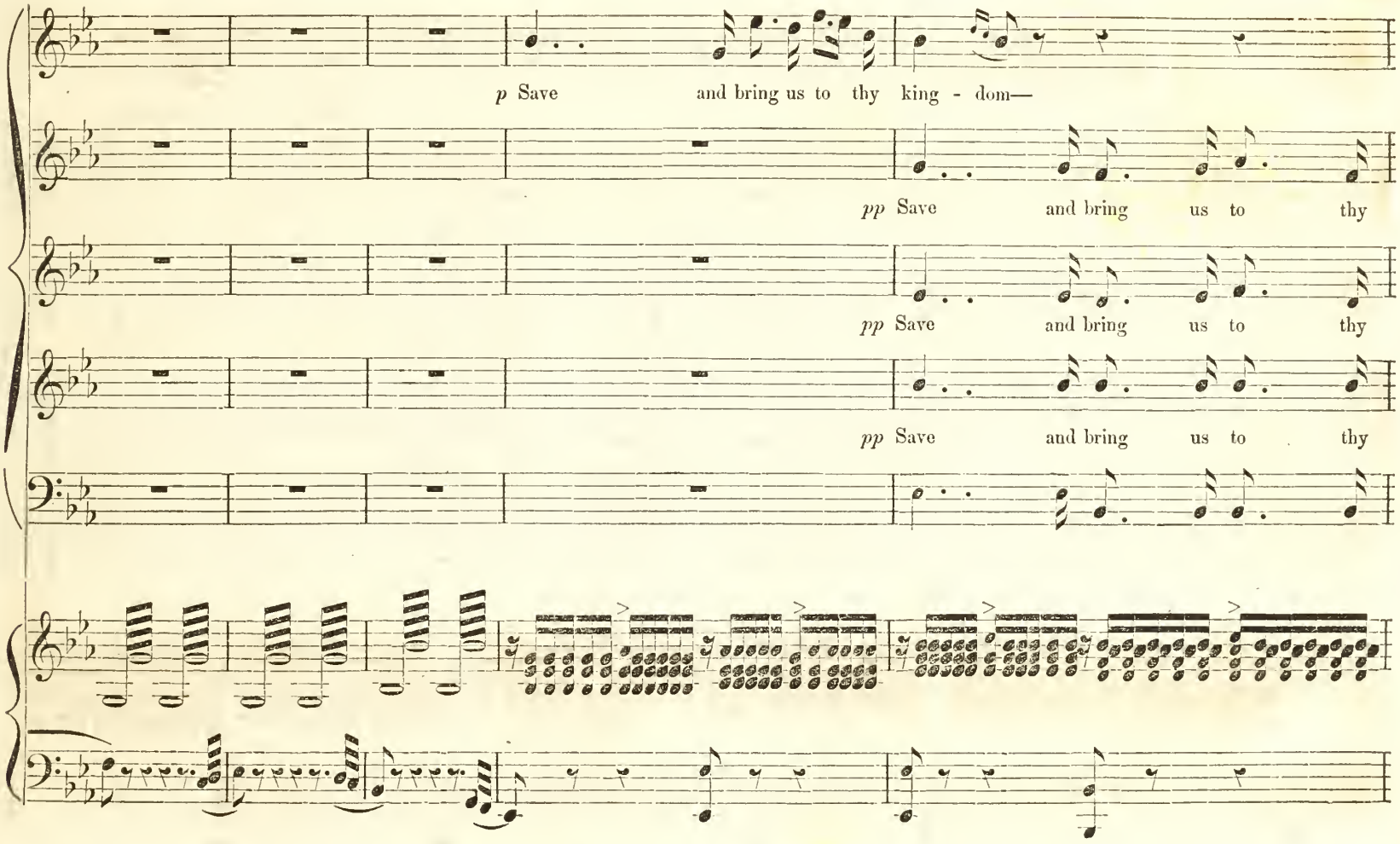
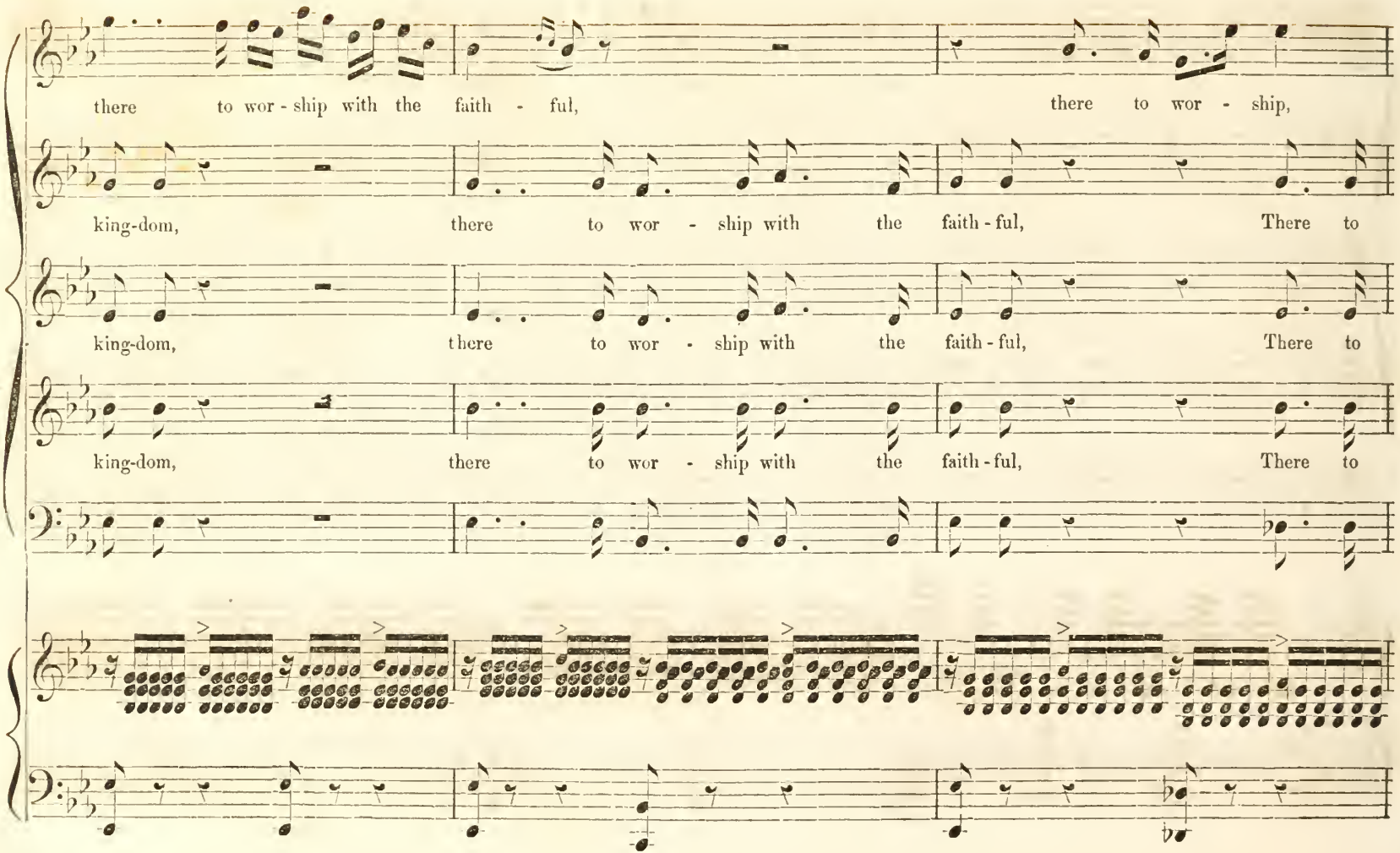
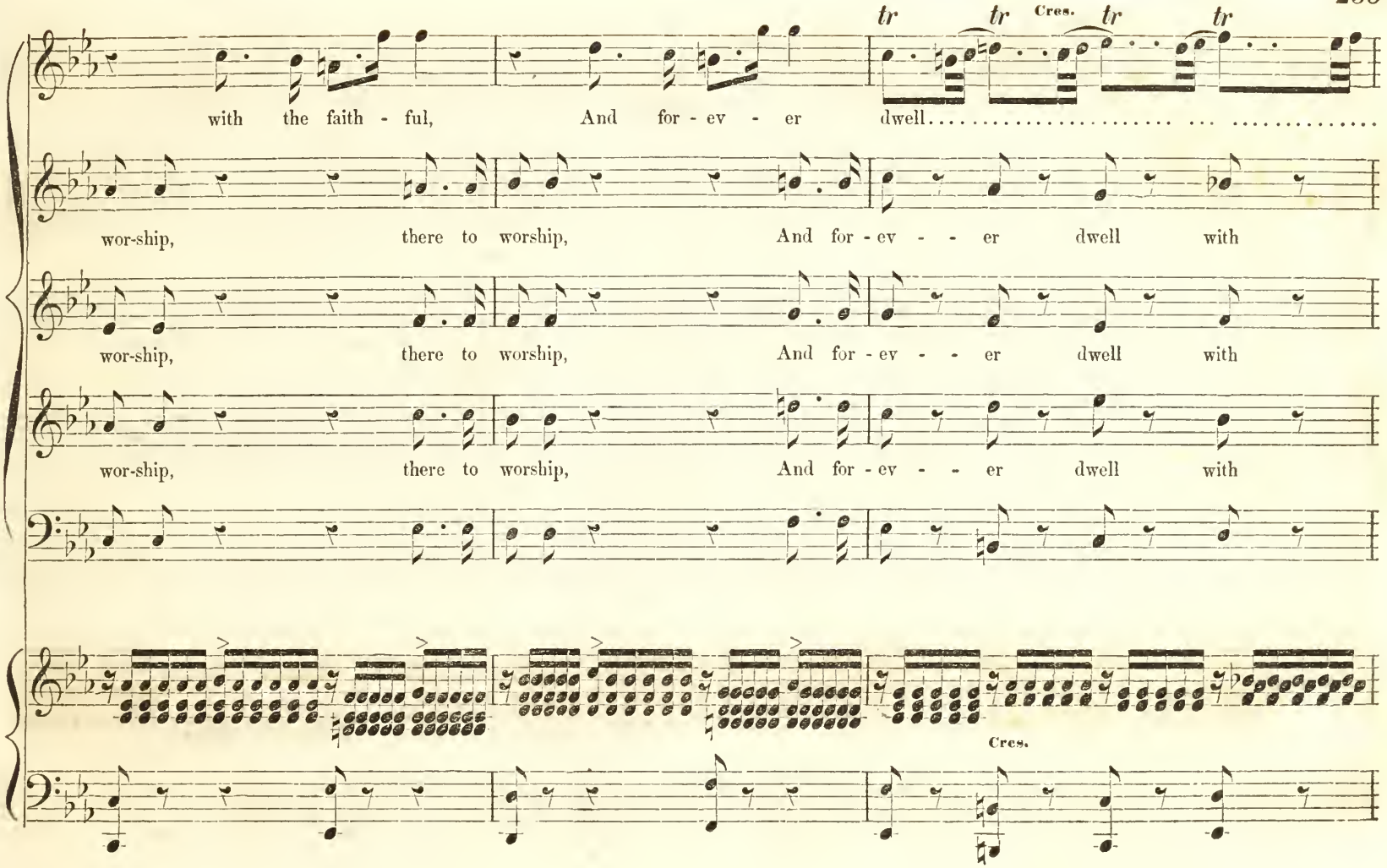
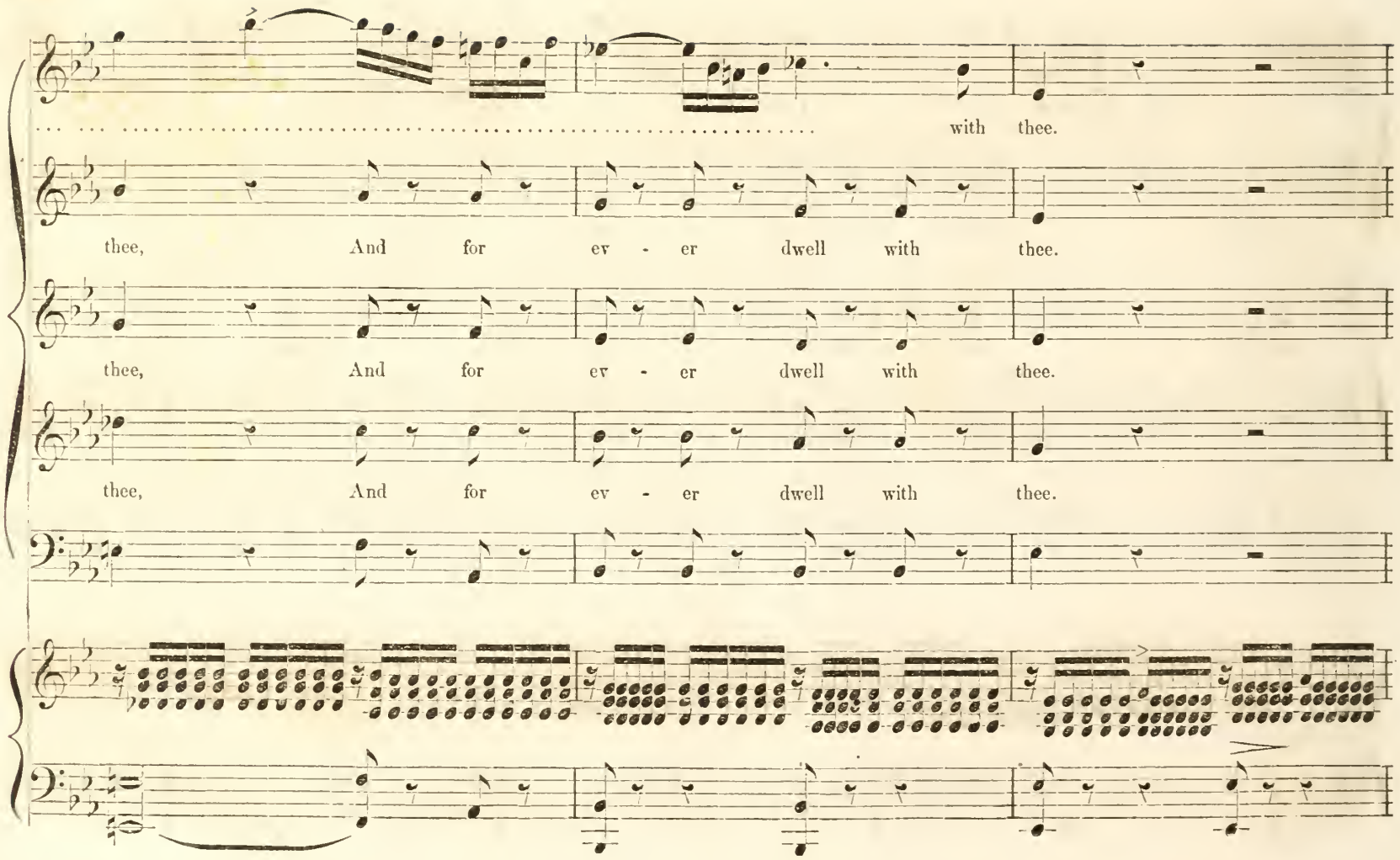
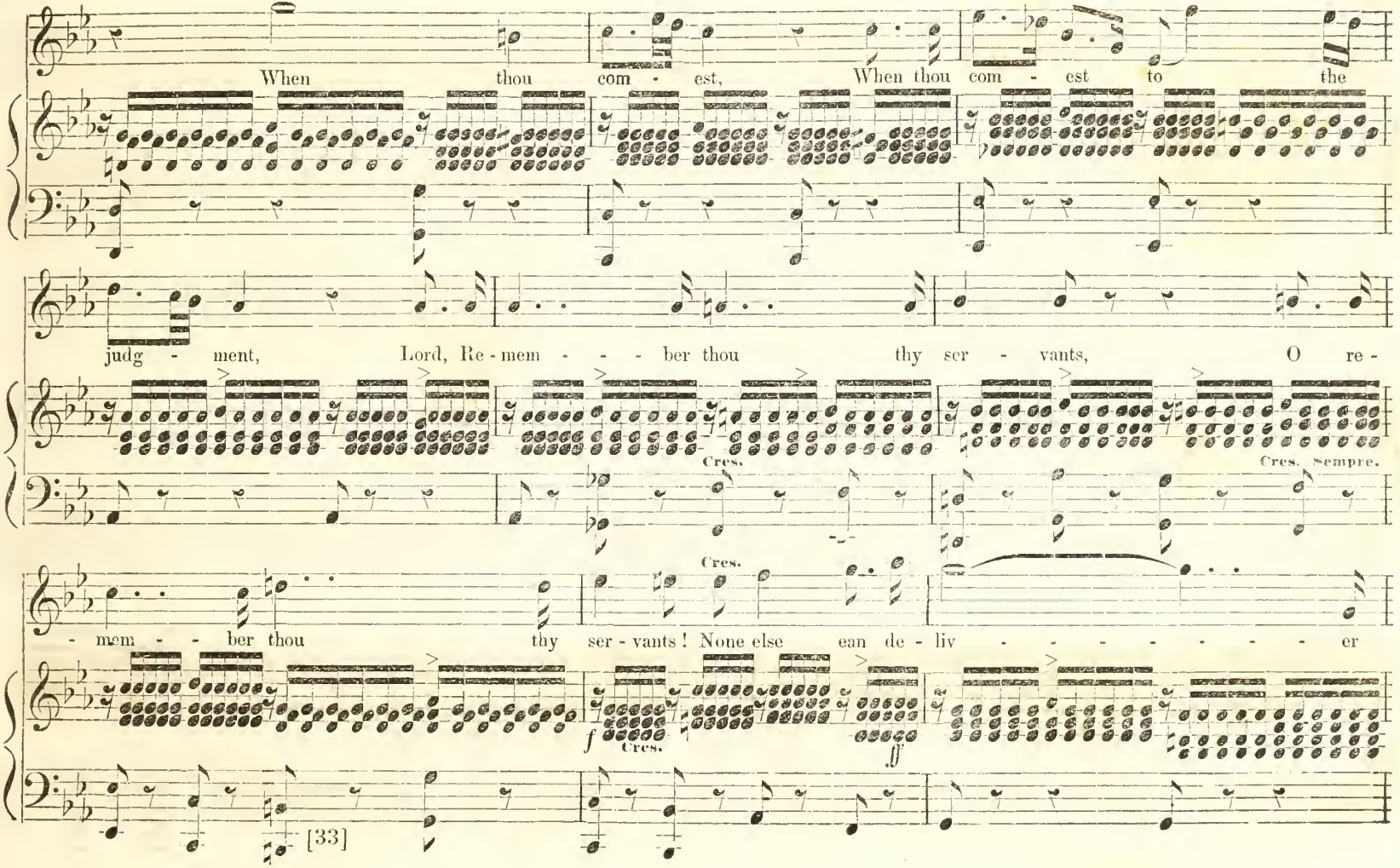
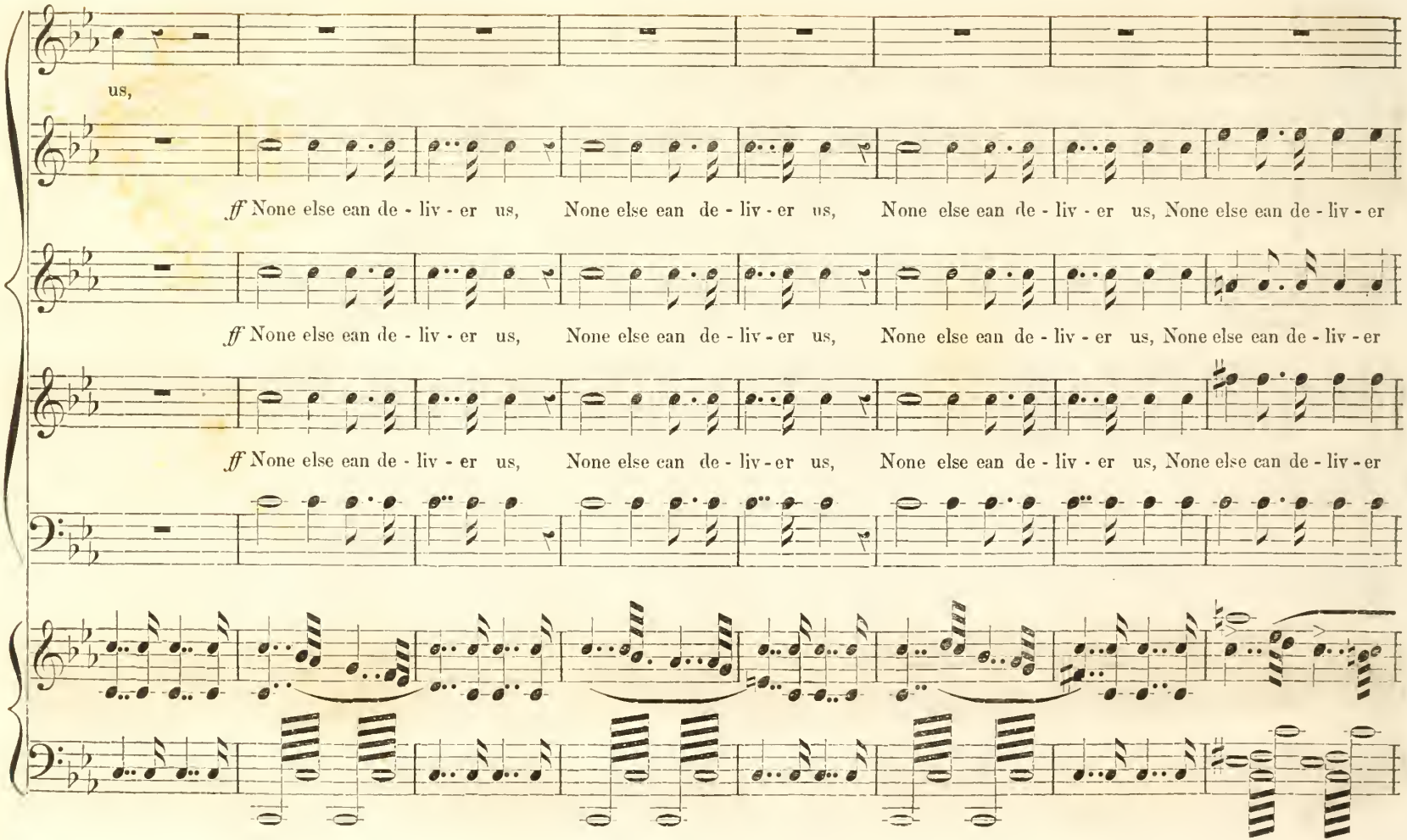
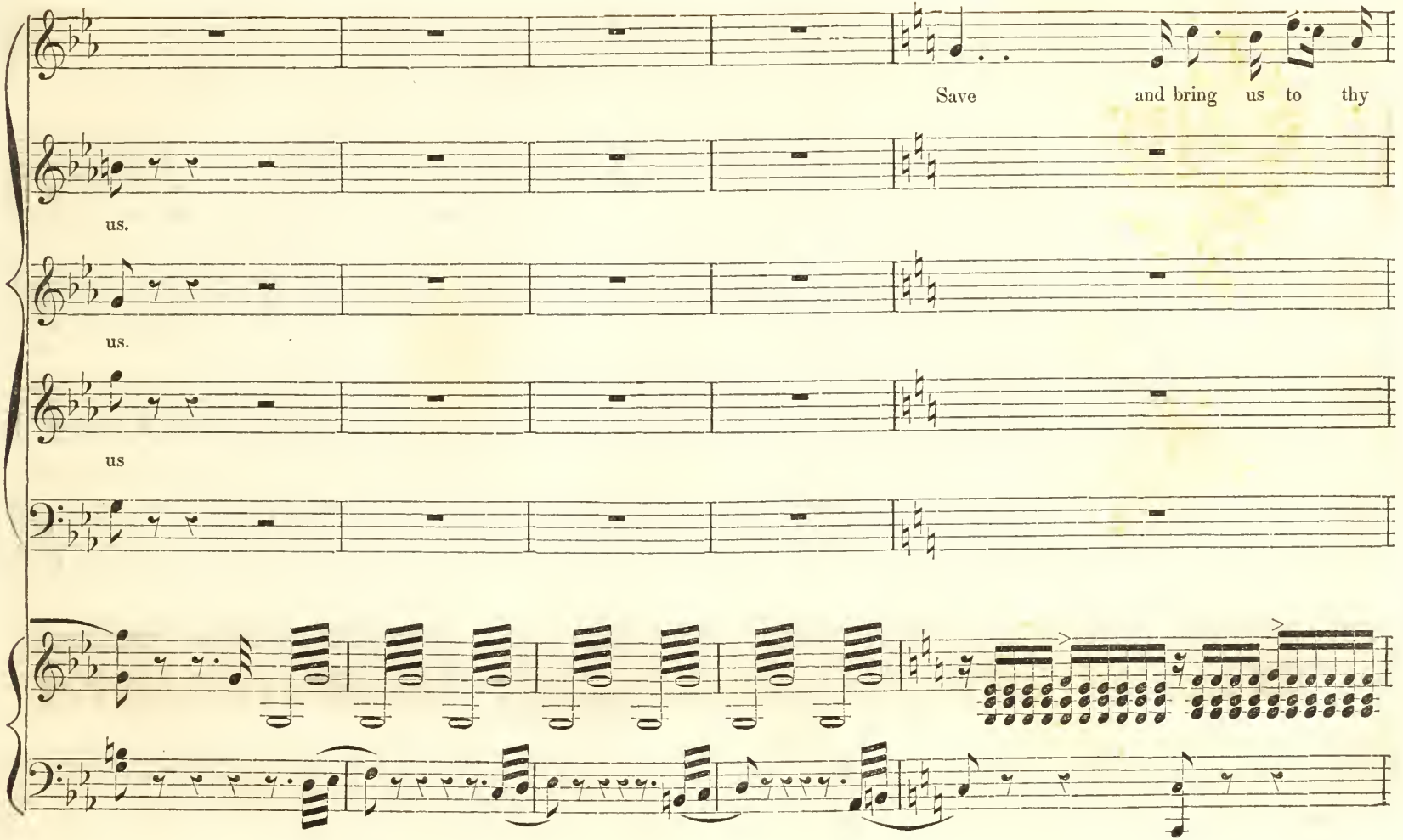
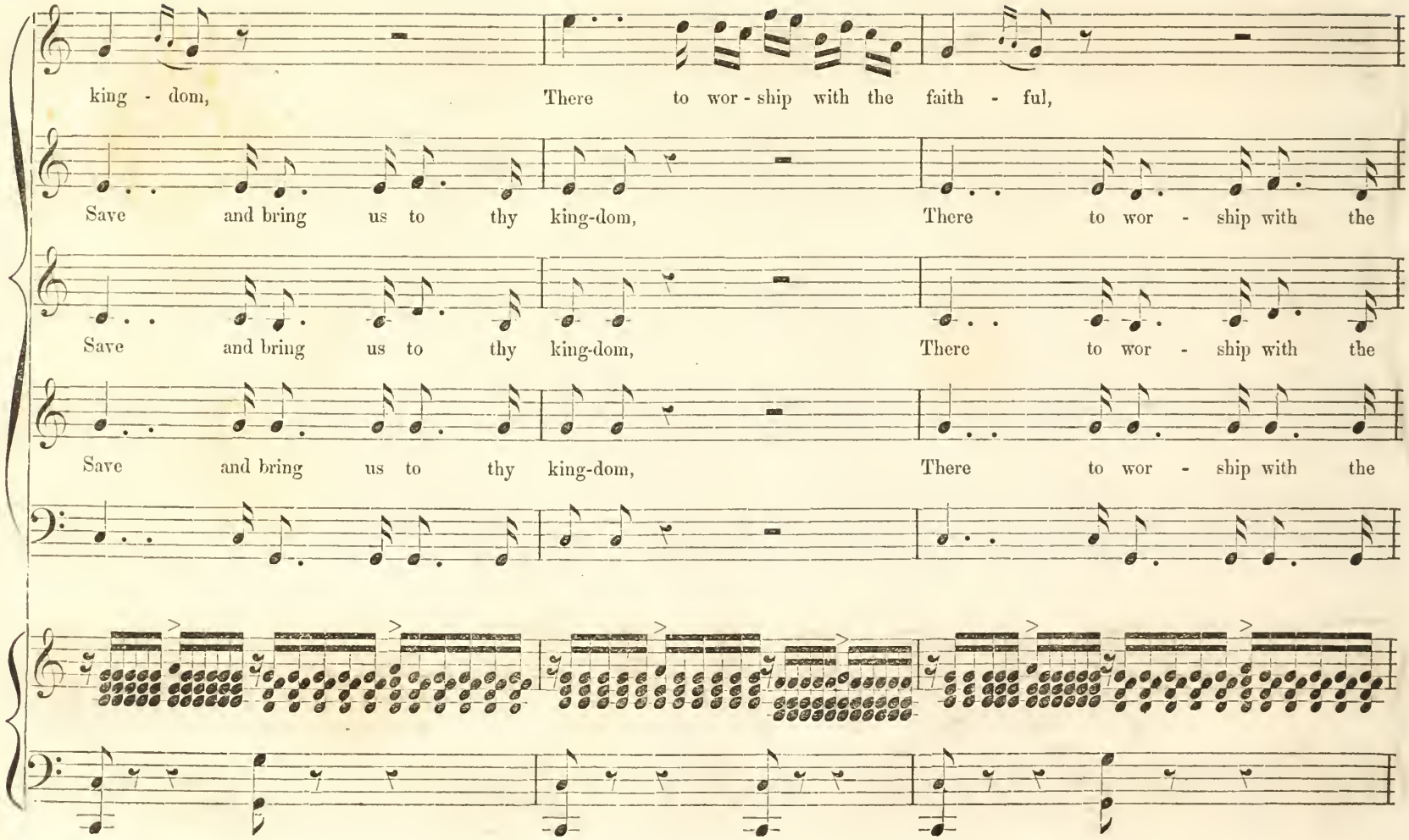
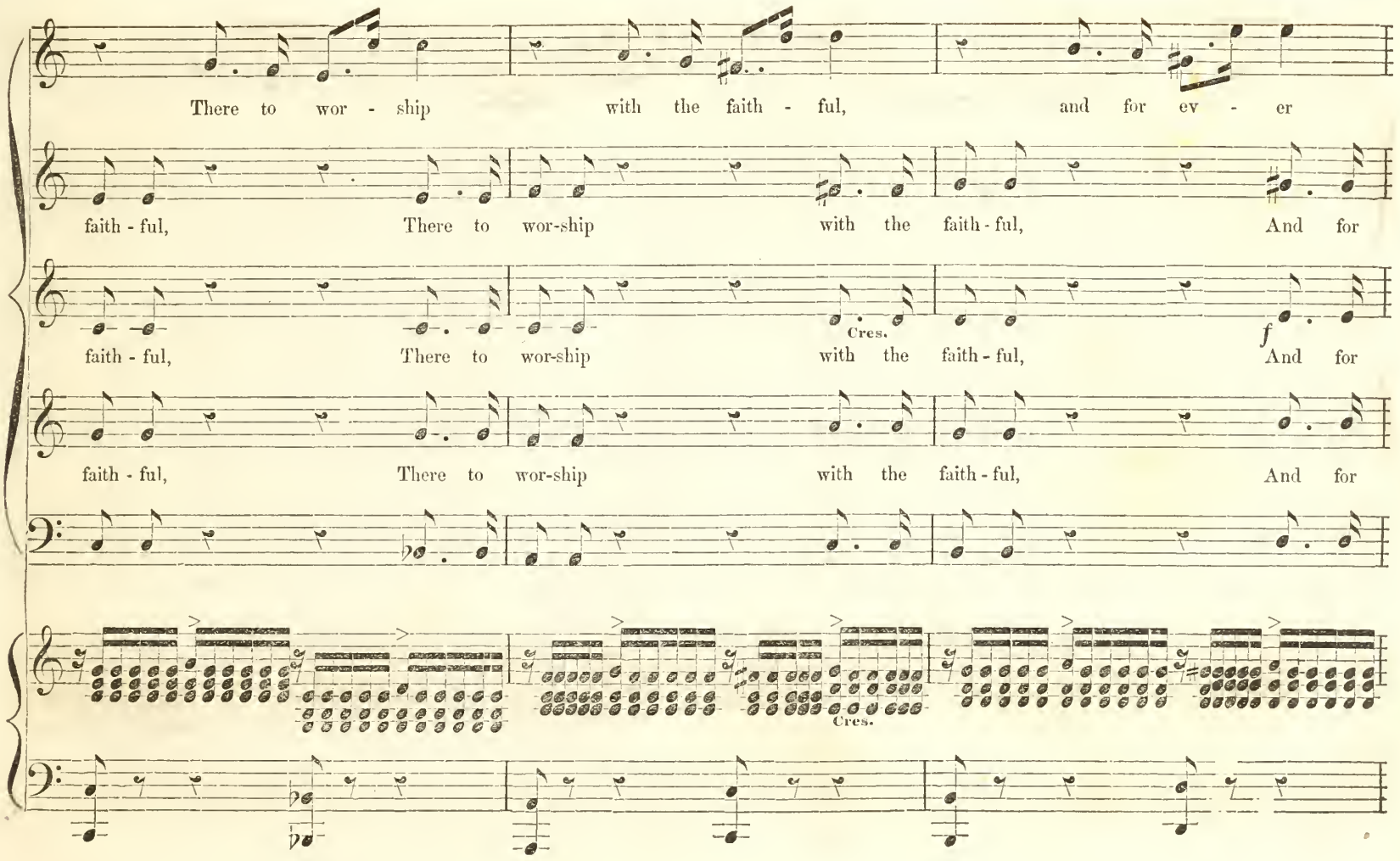
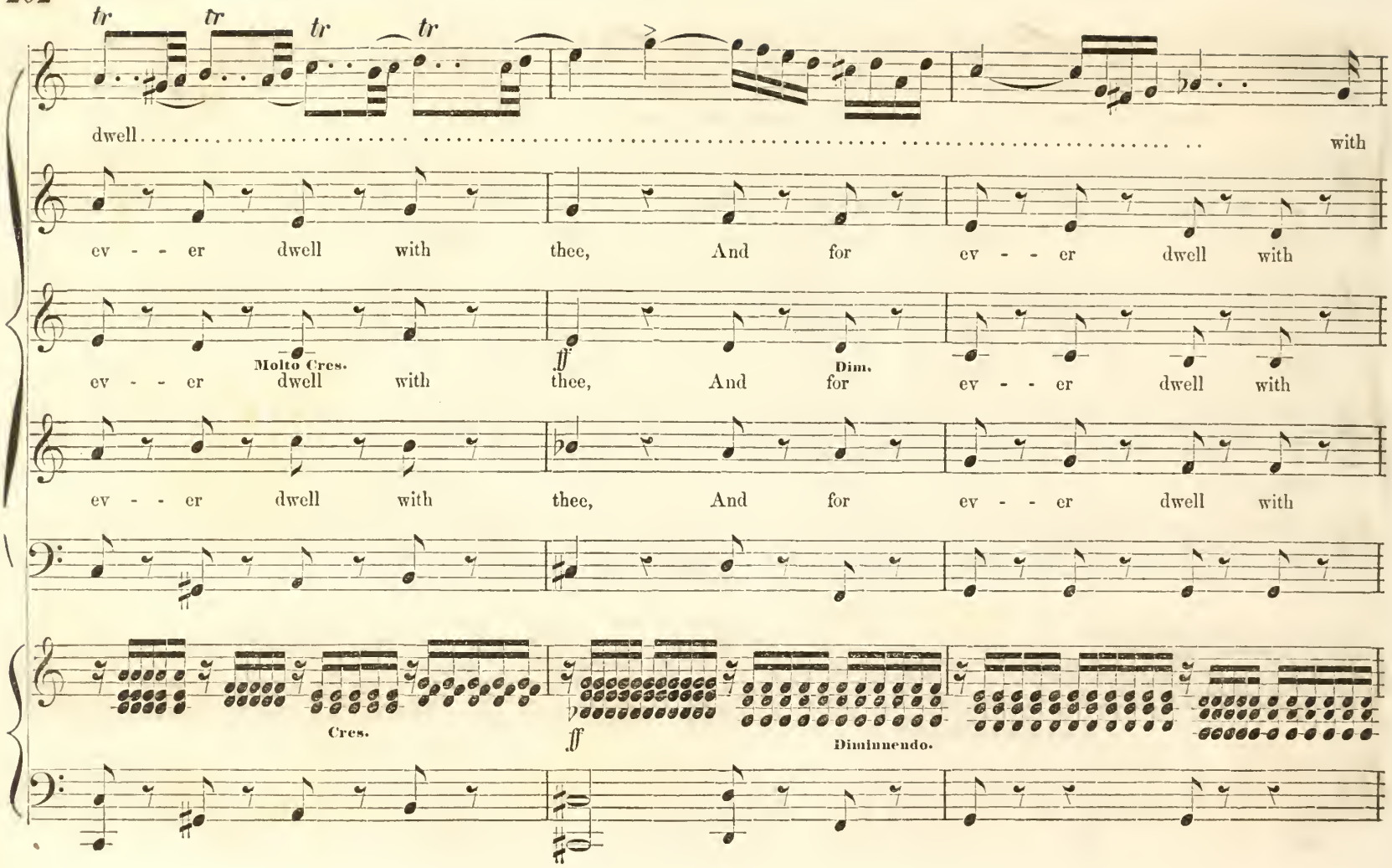
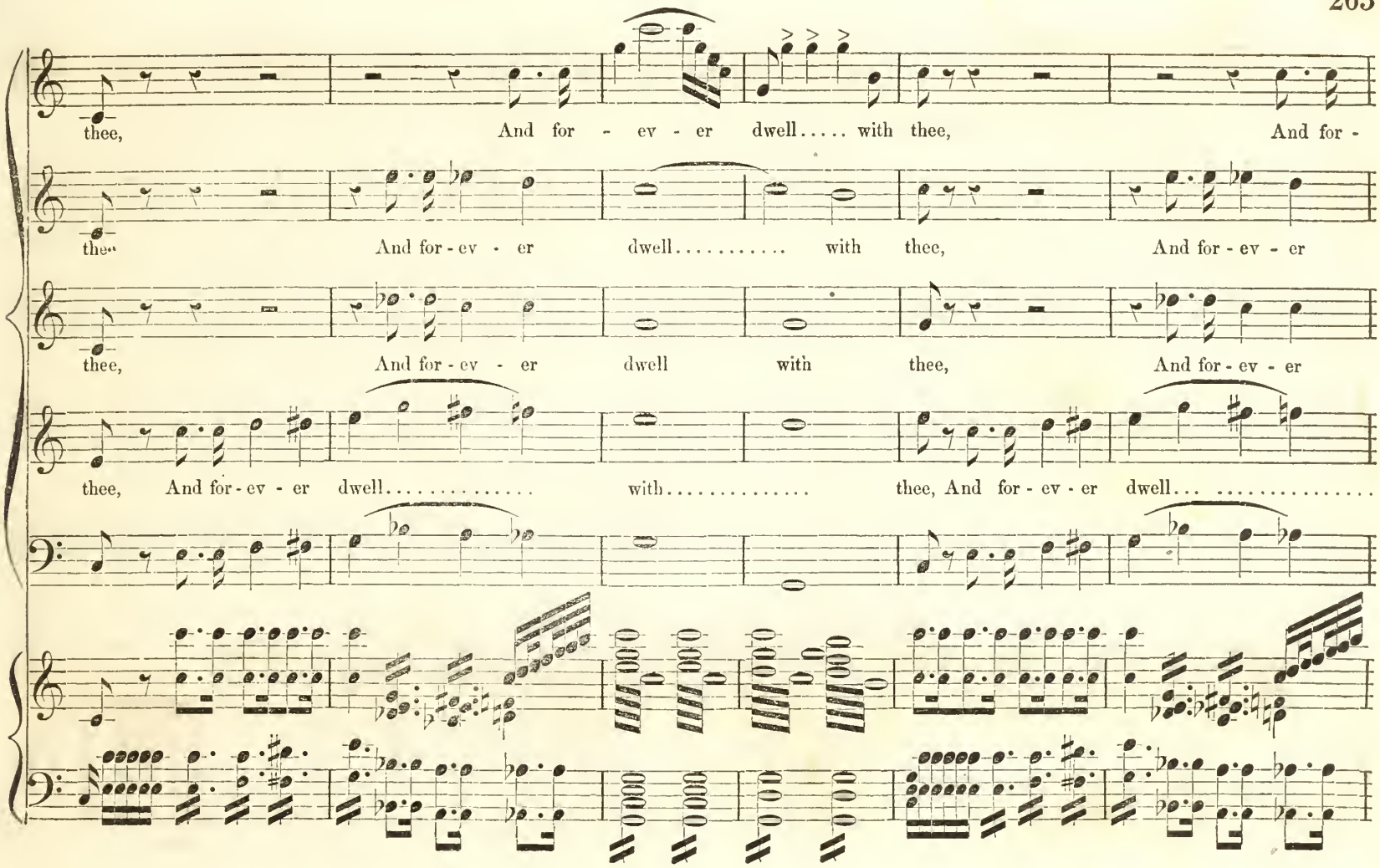
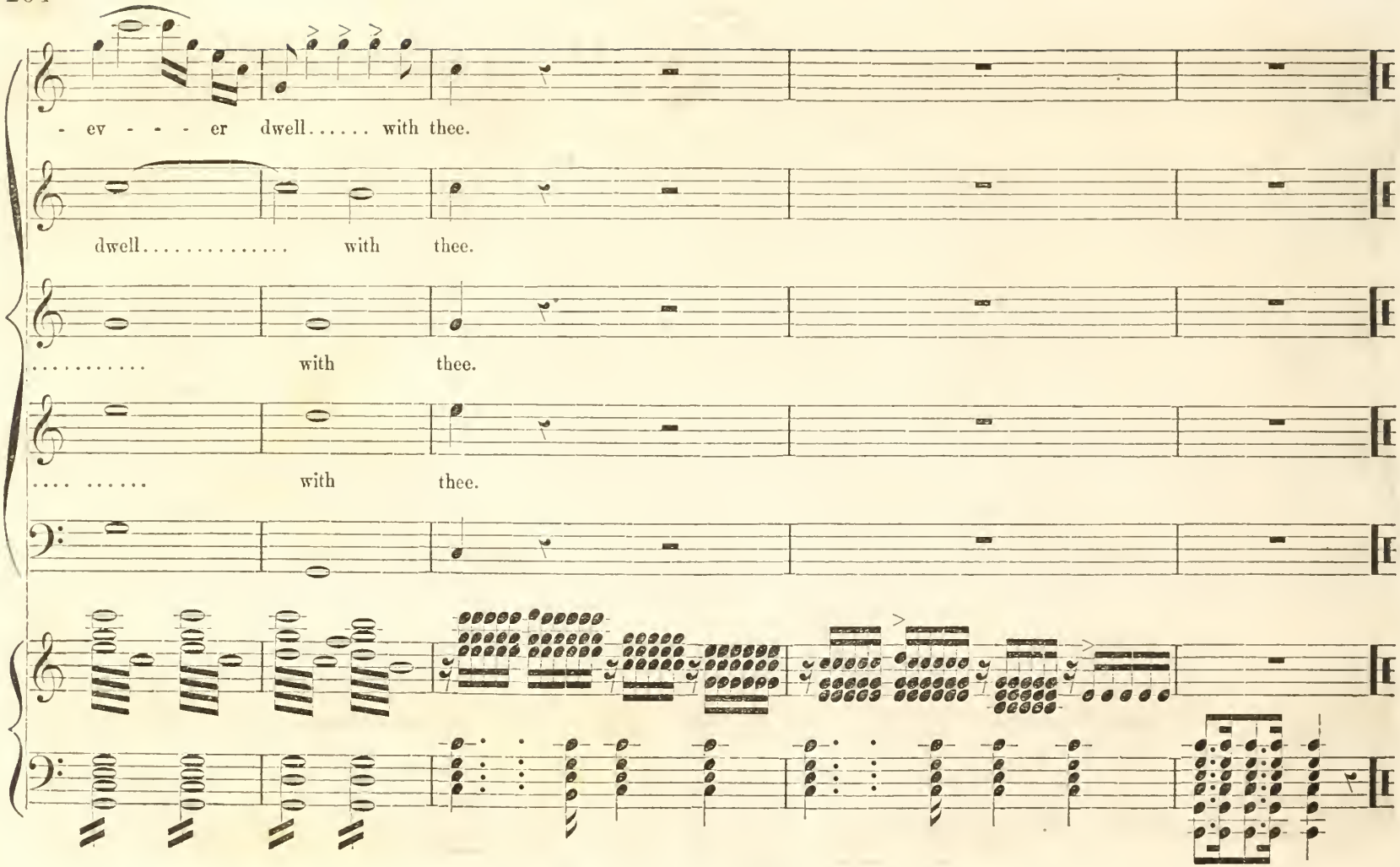
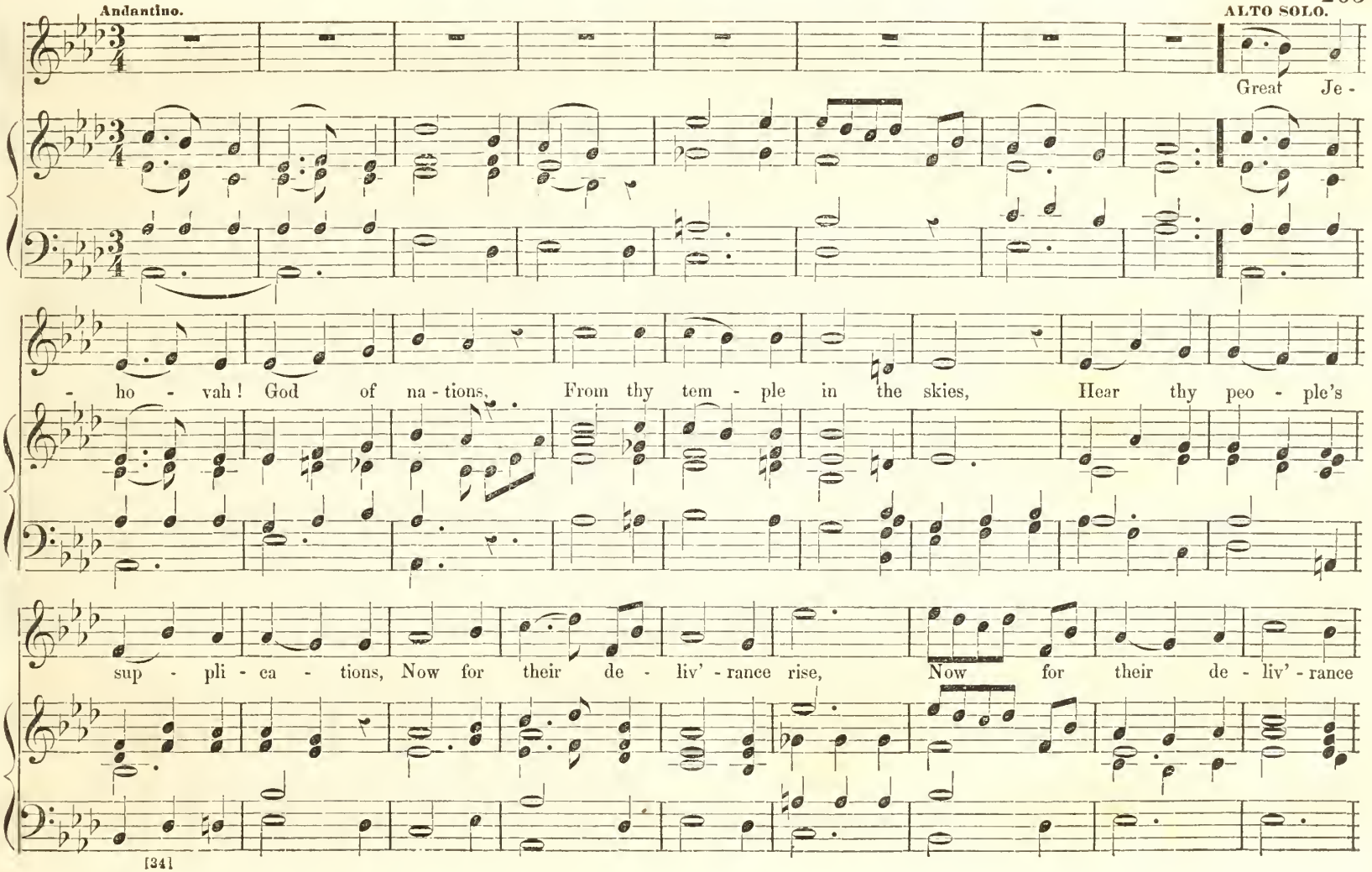
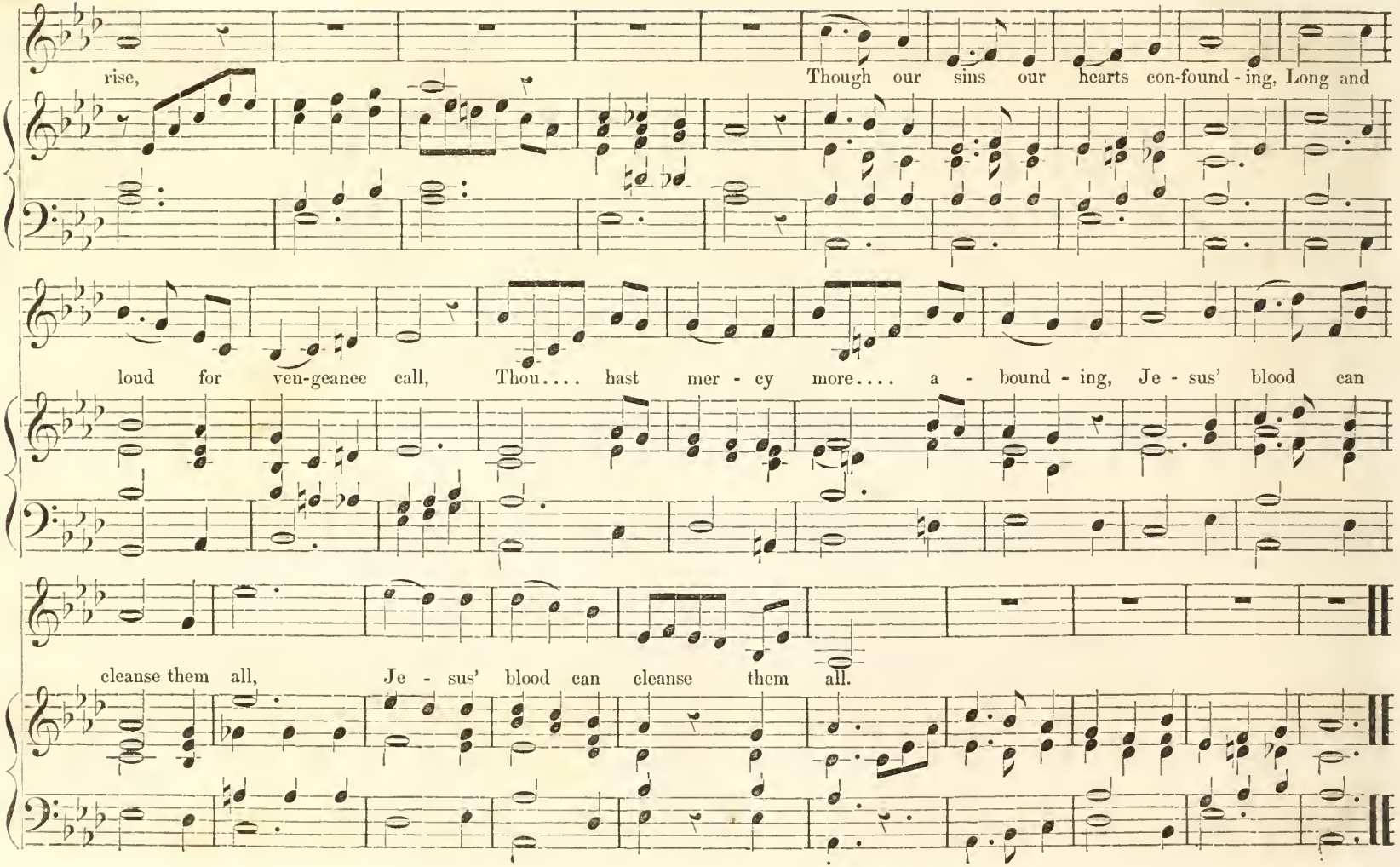
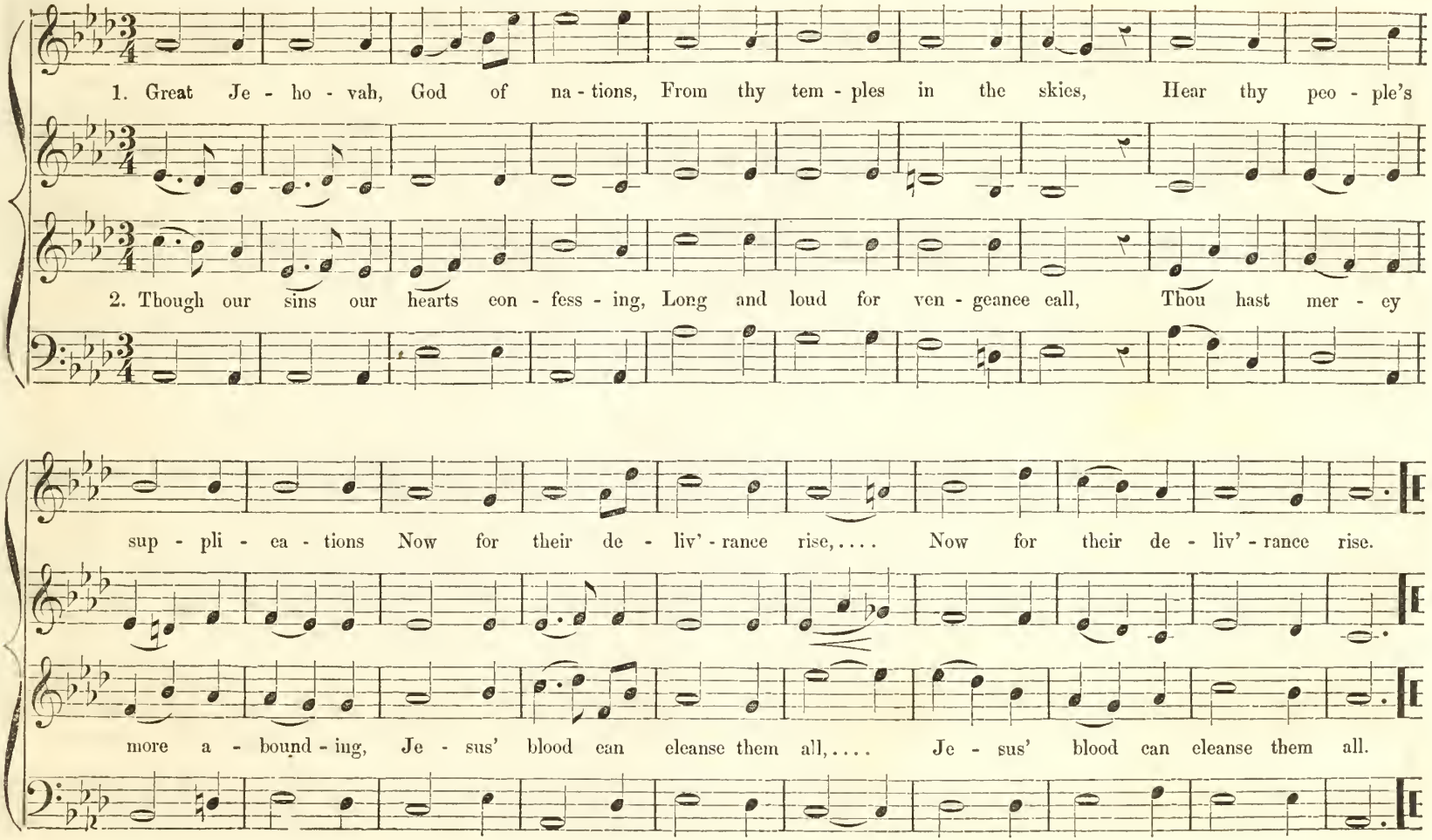
From the Romberg Collection :
By L. O. EMERSON.


his un - speak - a - ble gift, Hal - le - lu - jah, Hal - le - lu - jah, A - - men.
his un - speak - a - ble gift, Hal - le - lu - jah, Hal - le - lu - jah, A - - men.
SENTENCE. "Teach me, O Lord."
HARRISON MILLARD.
TENOR.
Teach me, O Lord, O teach me the way of thy com - mand - ments,
ALTO.
Teach me, O Lord, O Lord, O teach me, &c.
SOPRANO.
Teach me, O Lord, O teach me, Lord, O teach me the way of thy com - mand - ments, . .
BASS.
Teach me, O Lord.

For thou art my God, For thou art my God!.... Lead me, O Lord,
For thou art my God, For thou art my God!.... Lead me, O Lord,
Lead me, O Lord, Lead me, O Lord, in - to the way of truth, A - men, A - - men.
Lead me, O Lord, Lead me, O Lord, in - to the way of truth, A - men, A - - men.

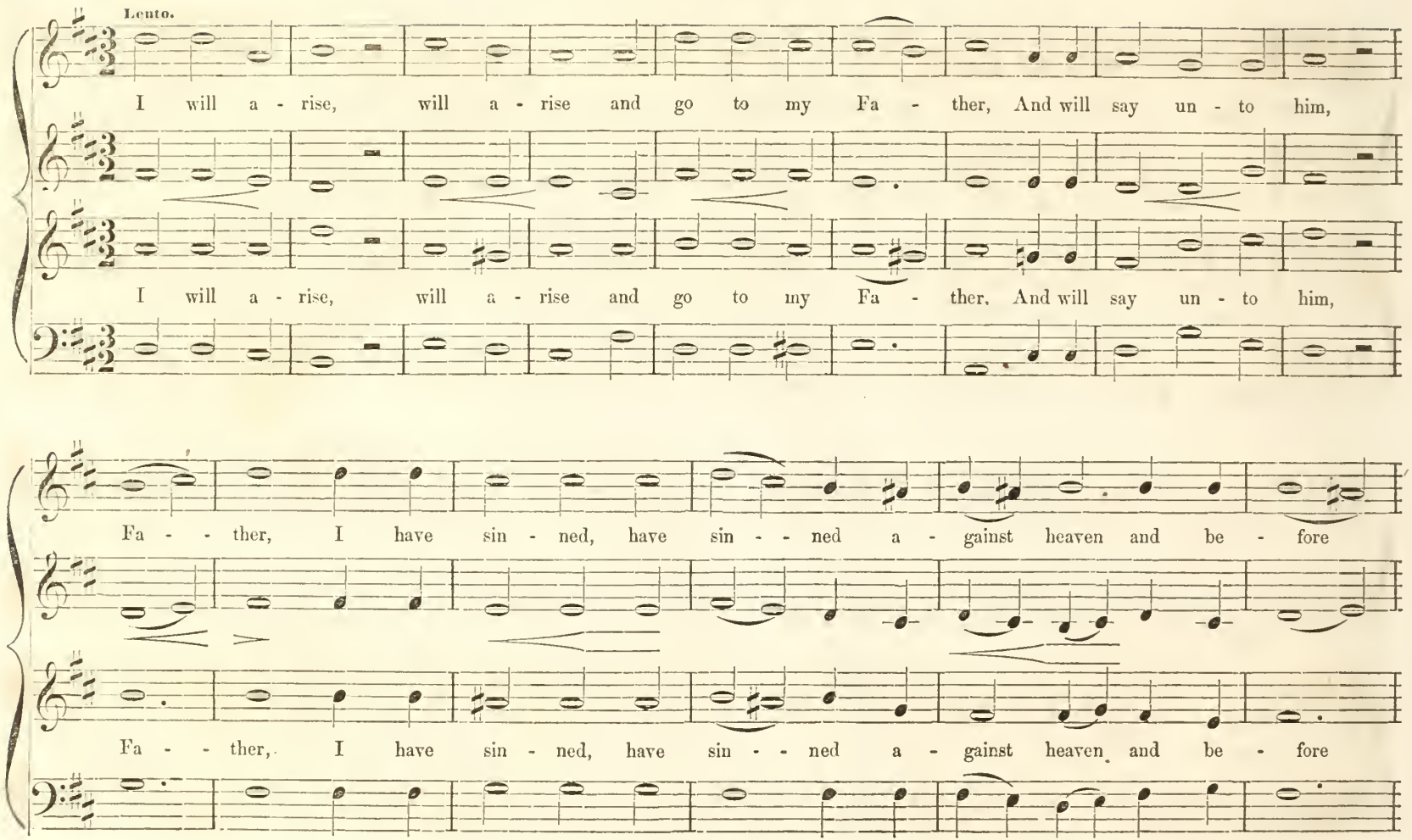

Tutti.
Final Close.
1. O give thanks unto the..... Lord, For his mer - ey en - - dur - eth for - ev - - - - er. A - men.
2. O give thanks unto the God of. ..... gods, For his mer - ey en - - dur - eth for - ev - - - - er. A - men.
3. O give thanks to the Lord of ..... lords, For his mer - ey en - - dur - eth for - ev - - - - er. A - men.
4. To him who alone doeth great won - - ders, For his mer - ey en - - dur - eth for - ev - - - - er. A - men.
5. To him that by wisdom made the heav- - - - ens; For his mer - ey en - - dur - eth for - ev - - - - er. A - men.
6. To him that stretched out the earth above the wa - ters, For his mer - ey en - - dur - eth for - ev - - - - er. A - men.
7. To him that made great ..... lights; For his mer - ey en - - dur - eth for - ev - - - - er. A - men.
8. The sun to rule by ..... day; For his mer - ey en - - dur - eth for - ev - - - - er. A - men.
9. The moon and stars to rule by..... night; For his mer - ey en - - dur - eth for - ev - - - - er. A - men.

Vigoroso.
When the Lord shall build up, build up Zi - on, When the Lord shall build up, build up Zi - on, He shall ap - pear in his
When the Lord shall build up, build up Zi - on, When the Lord shall build up, build up Zi - on, He shall ap - pear in his
glo - ry, He shall ap - pear in his glo - ry, His glo - ry shall ap - pear, When the
When the Lord shall build up Zi - on,
glo - ry, He shall ap - pear in his glo - ry, His glo - ry shall ap - pear, When the

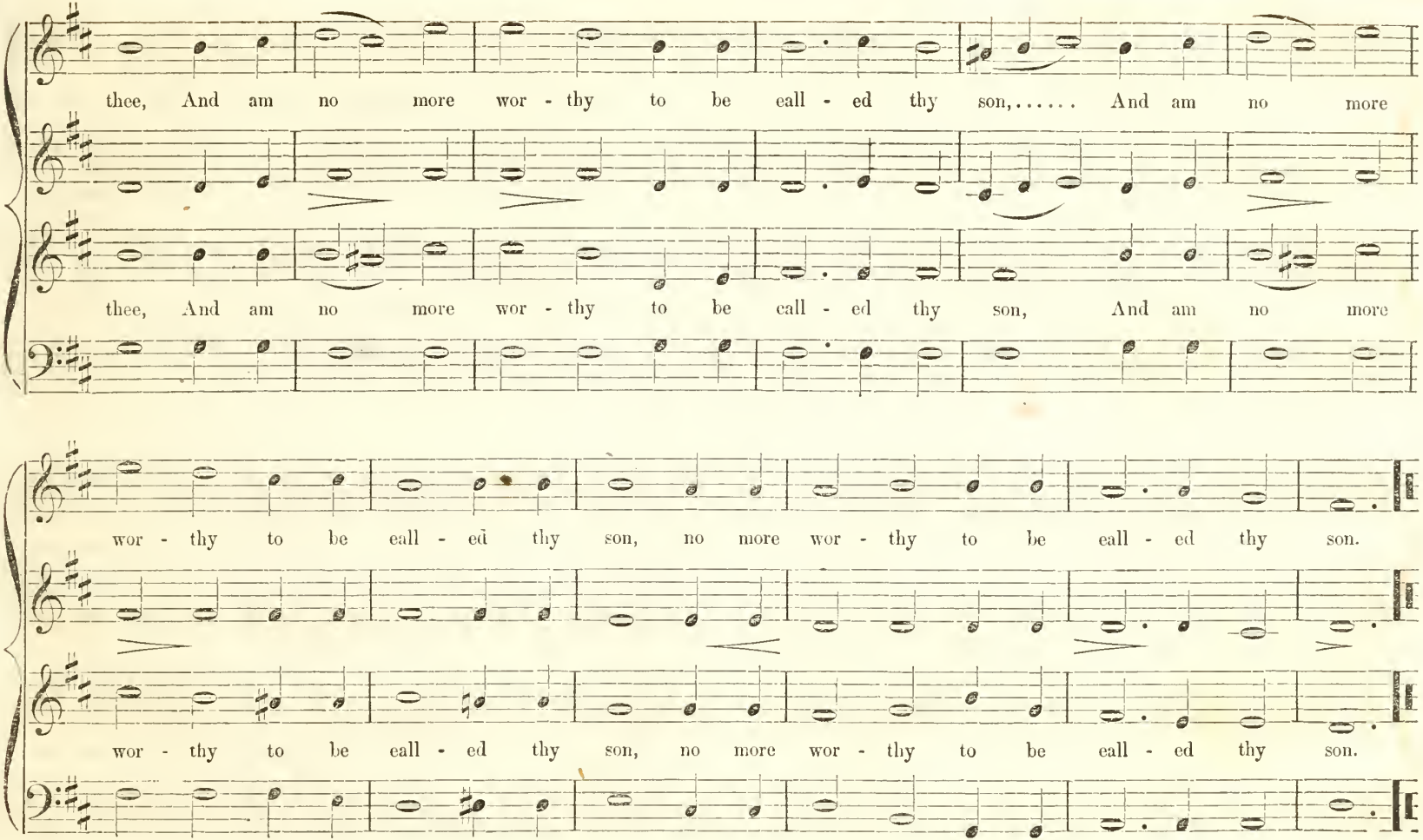
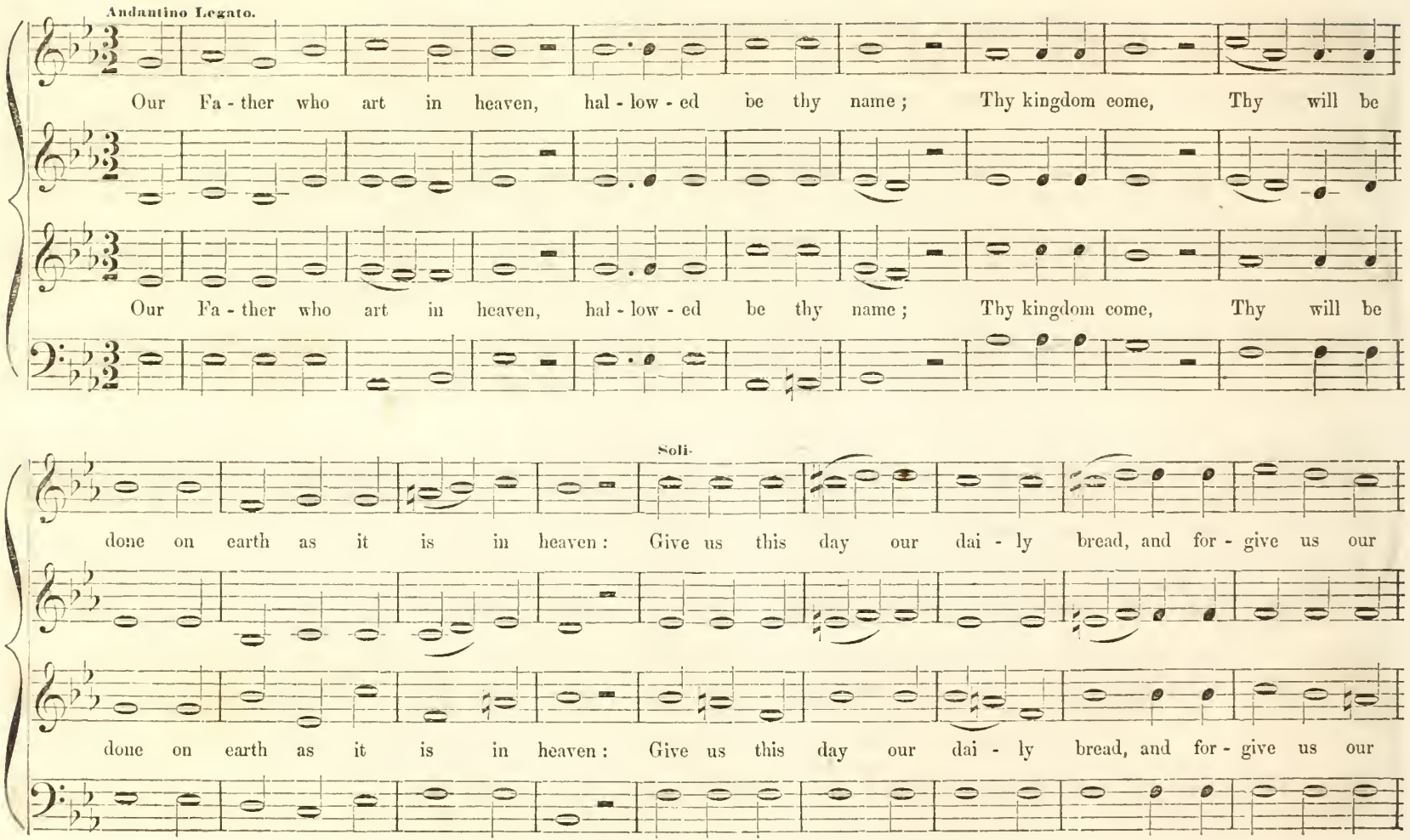
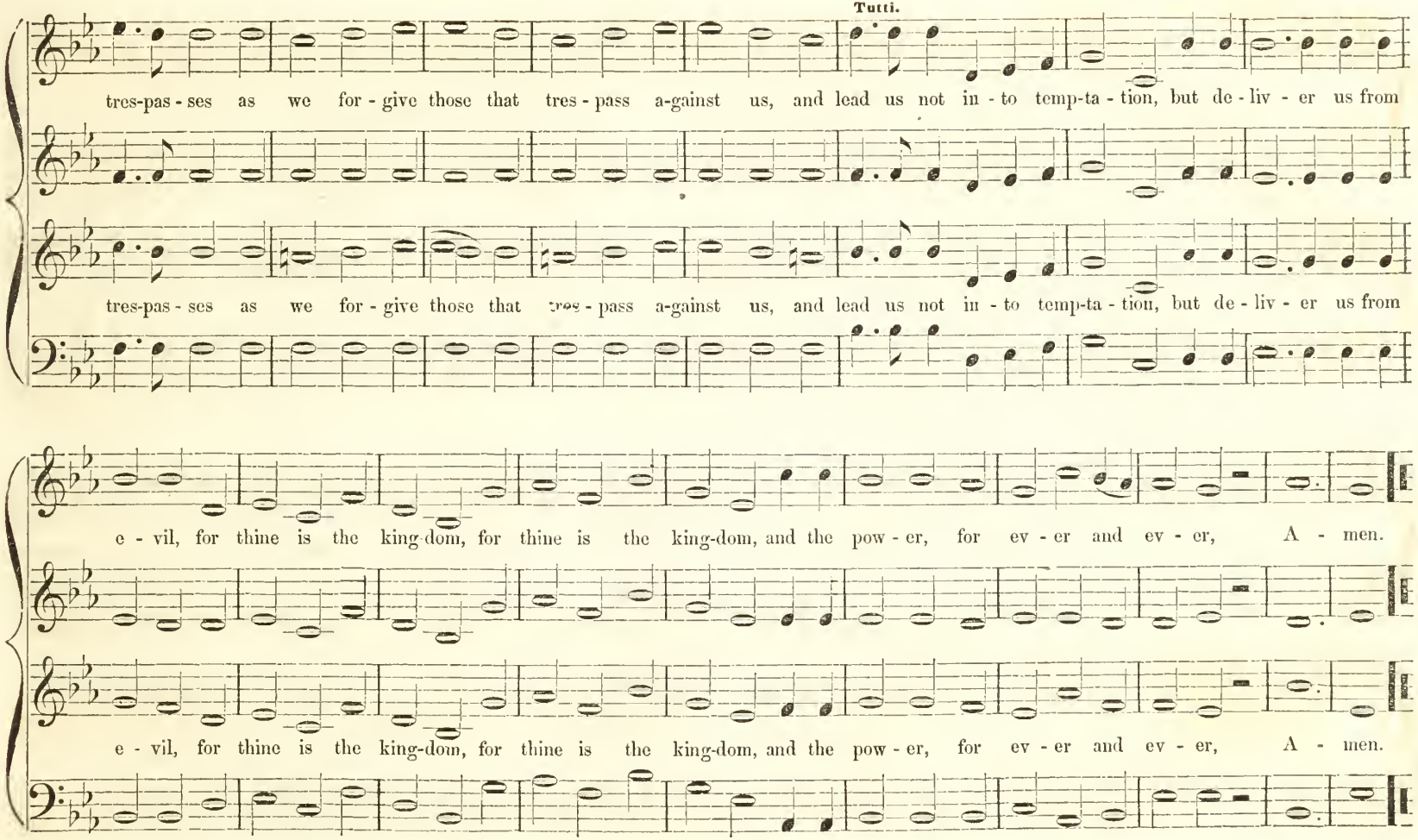
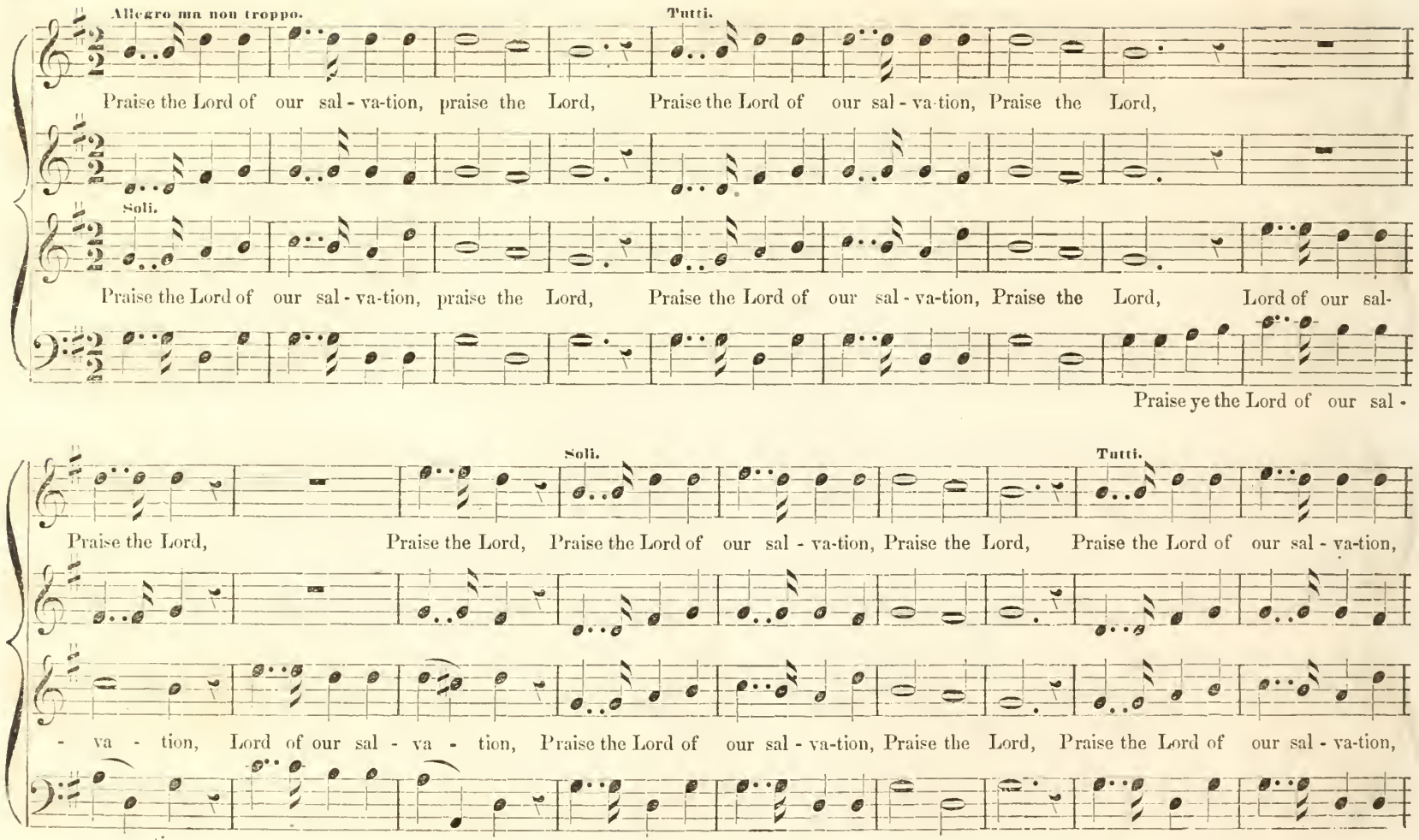
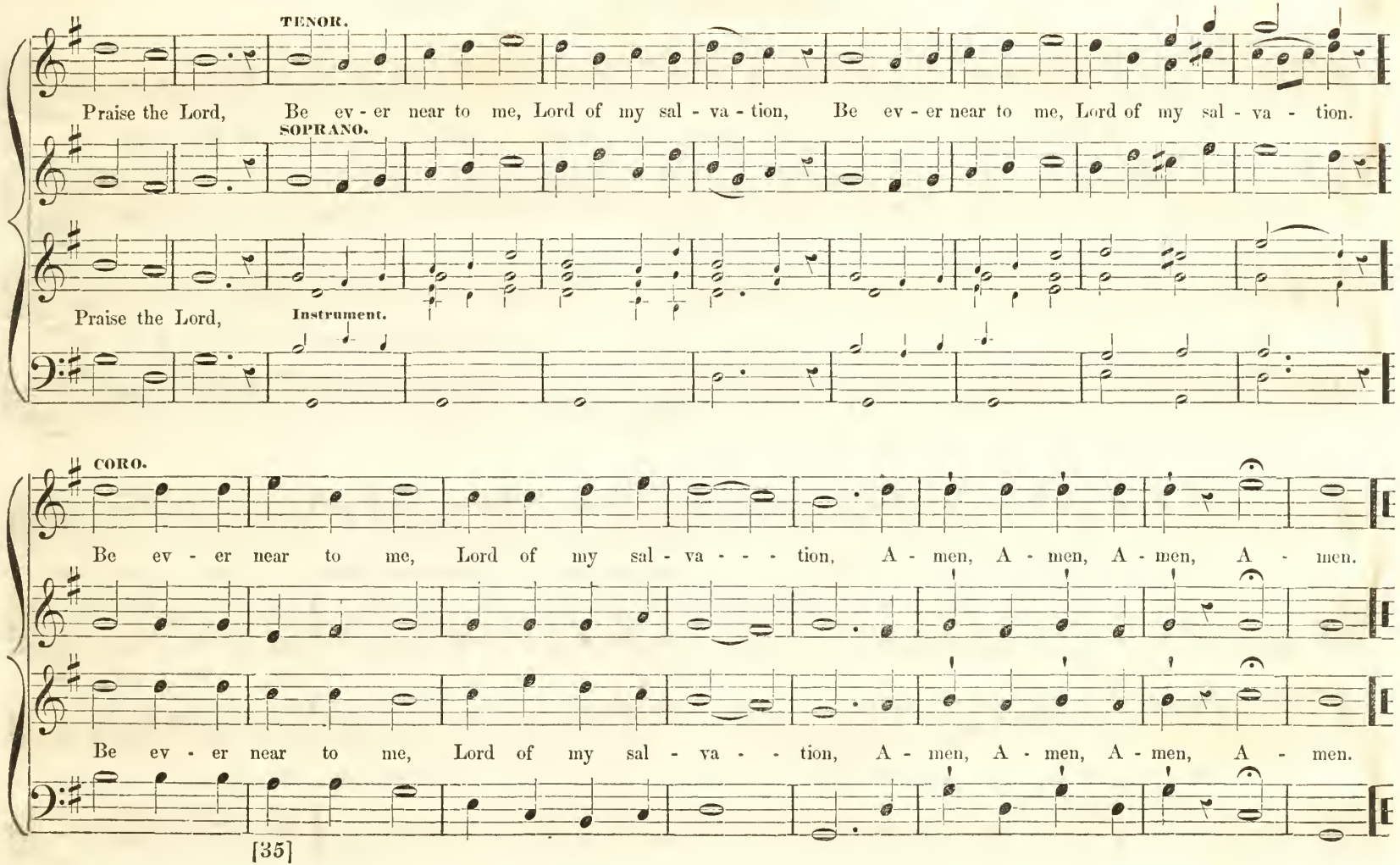
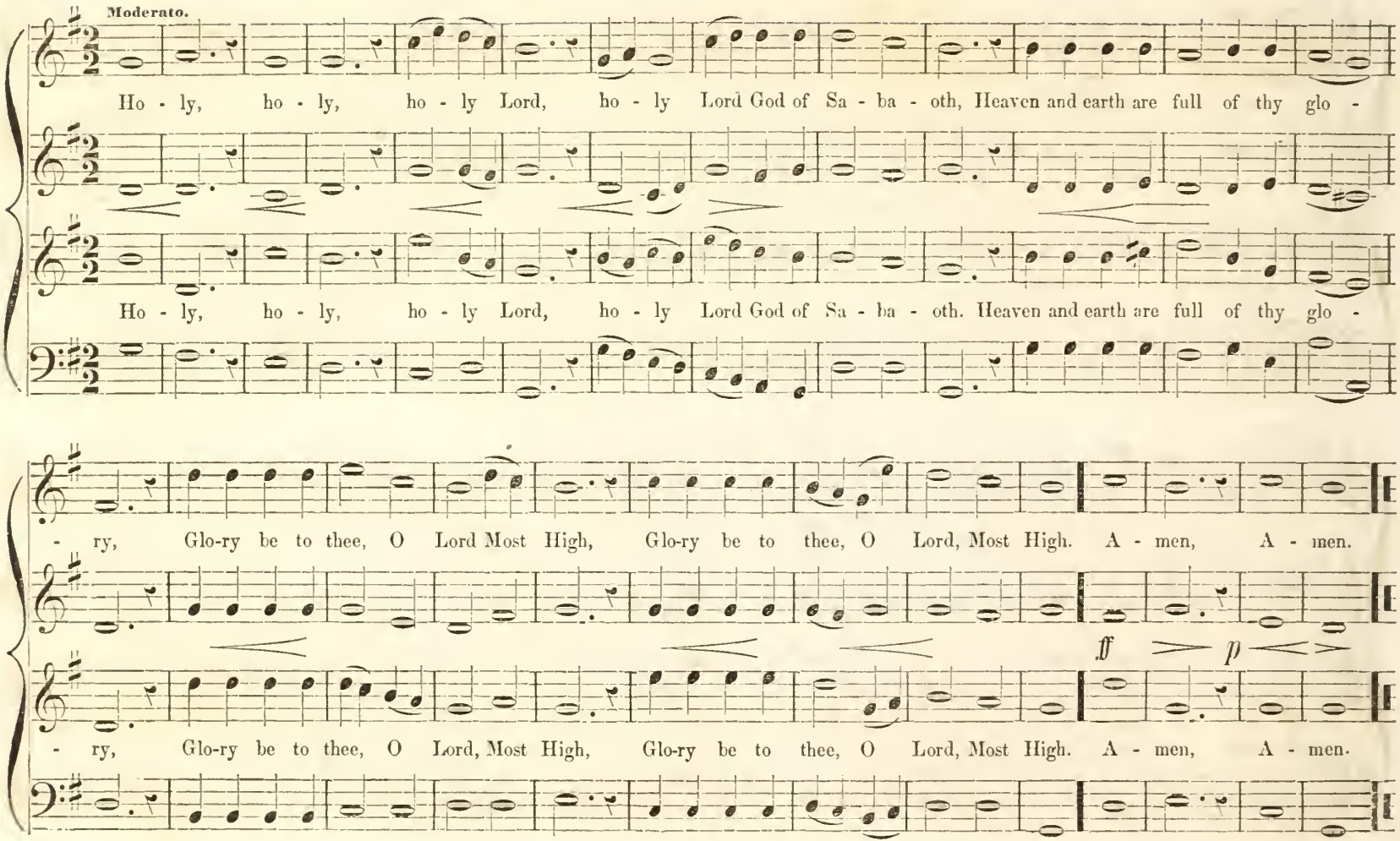
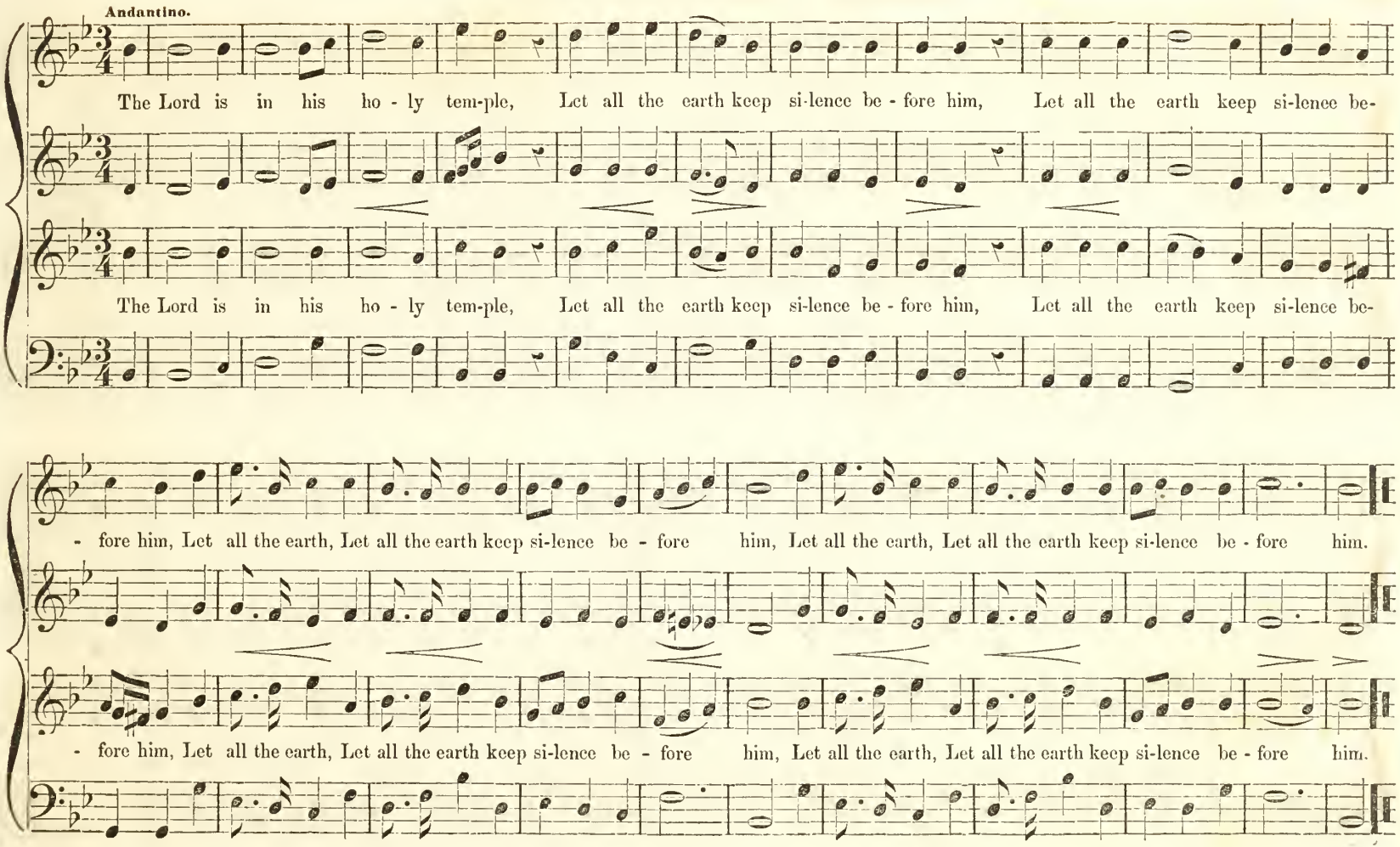


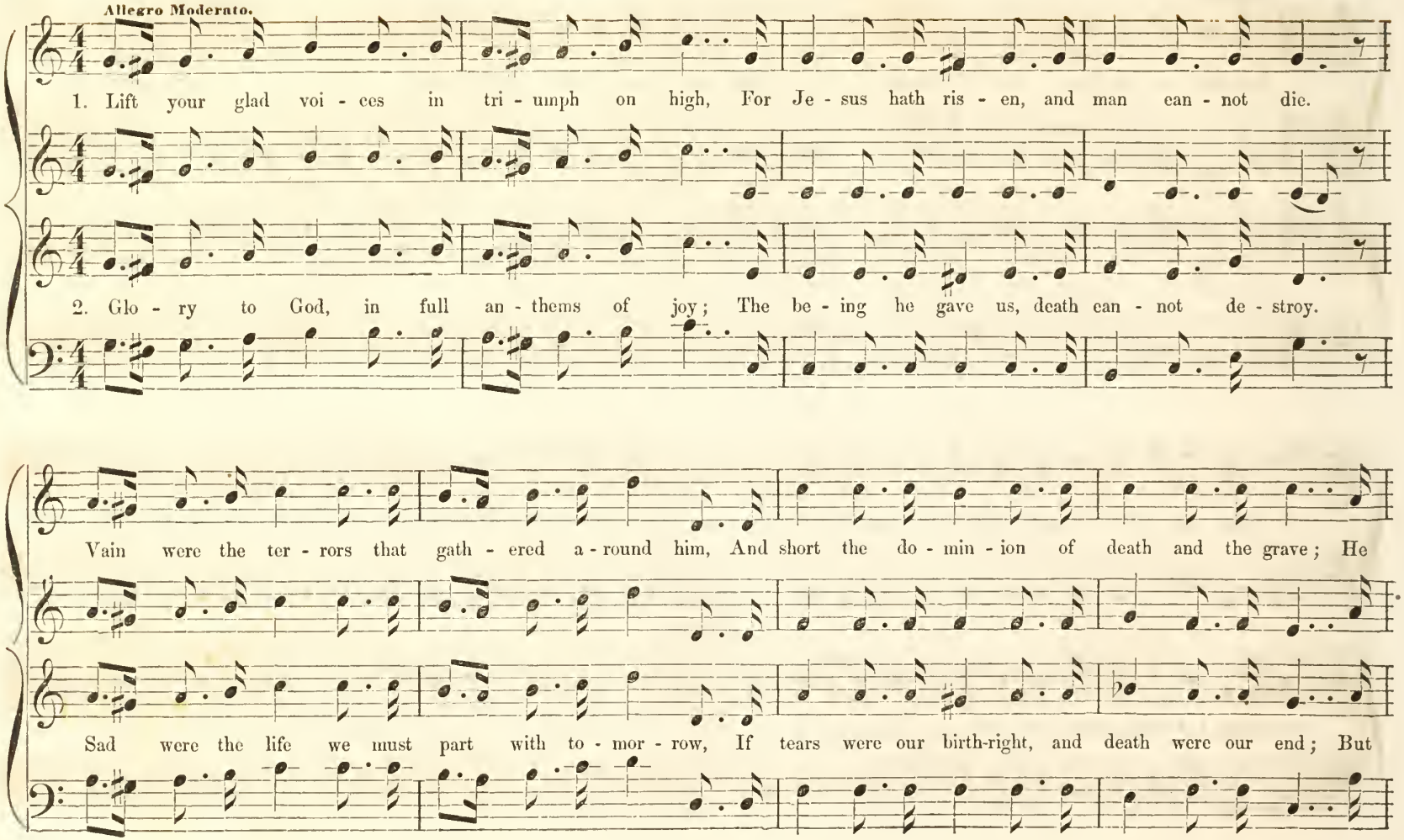
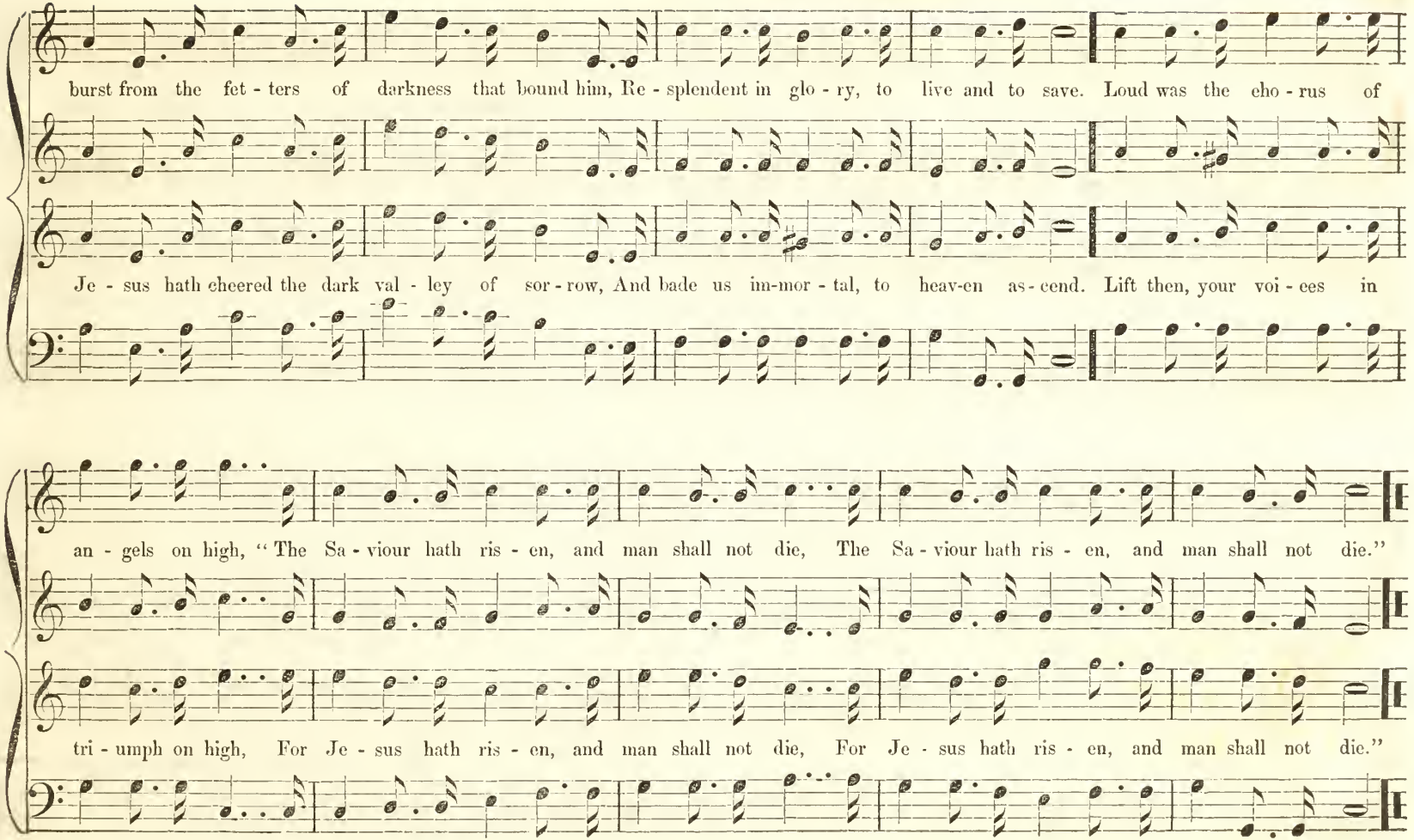
SENTENCE. "Grant, we beseech thee."

ANTHEM. "The Lord will comfort Zion."

CODA.
Ritard
shall be found in Zi - on, Joy and gladness shall be found in thee, Joy and gladness shall be found in thee, Zi - on, ci - ty of our God.....
f
shall be found in Zi - on, Joy and gladness shall be found in thee, Joy and gladness shall be found in thee, Zi - on, ci - ty of our God.....
Tempo.
ff
Joy and gladness shall be found in Zi - on, Joy and gladness shall be found in thee, A - men, A-men, A - men, A - - men.
ff
Joy and gladness shall be found in Zi - on, Joy and gladness shall be found in thee, A - men, A-men, A - men, A - - men.

Maestoso
Allegretto.
The Lord gave the word, And great was the com - pa - ny, the com - pa - ny of the preach - ers, Great was the
f
The Lord gave the word, And great was the com - pa - ny, the com - pa - ny of the preach - ers, Great was the
com - pa - ny, the com - pa - ny of the preach - ers: The Lord gave the word, The Lord gave the word, And great, And
com - pa - ny, the com - pa - ny of the preach - ers: The Lord gave the word, The Lord gave the word, And great, And

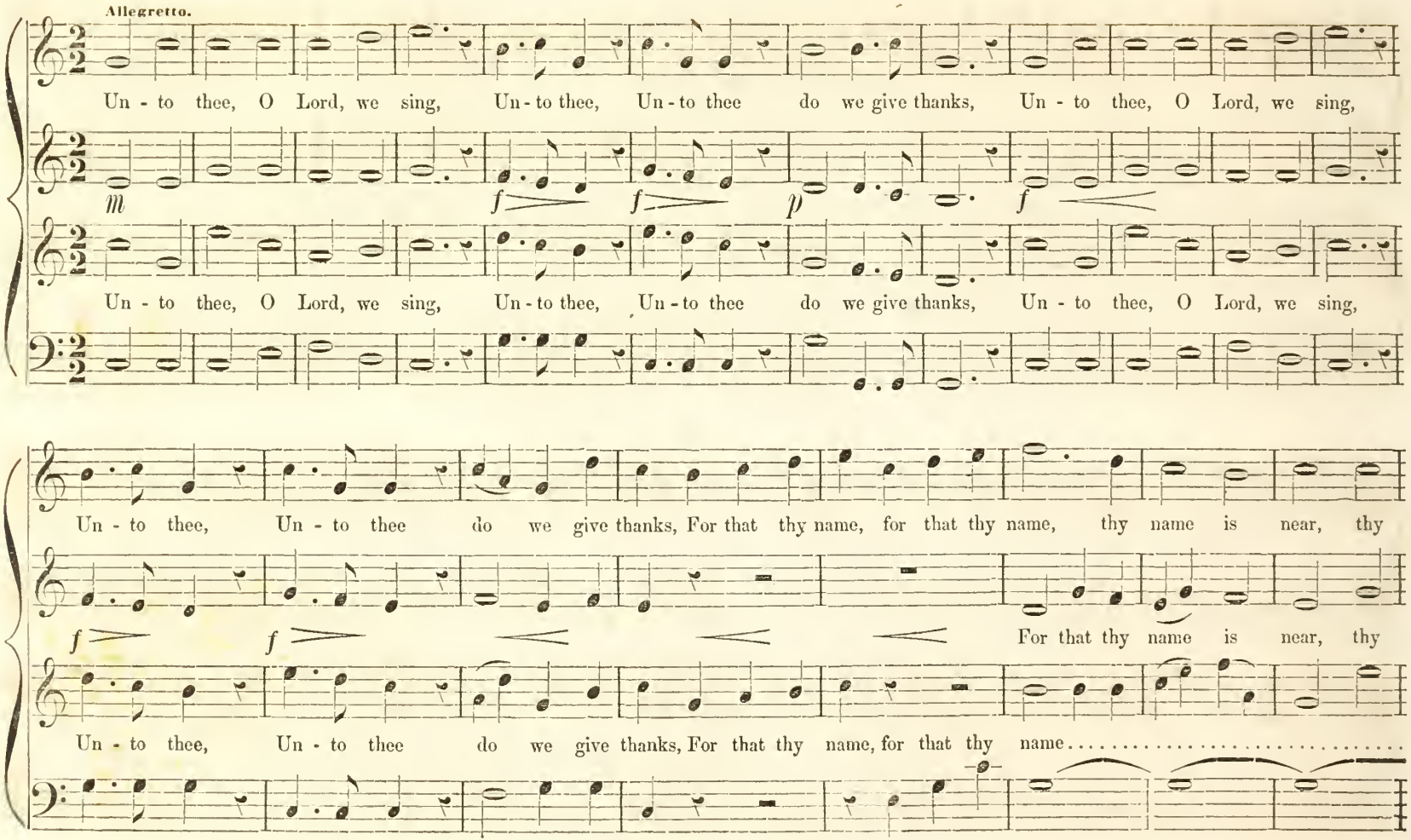
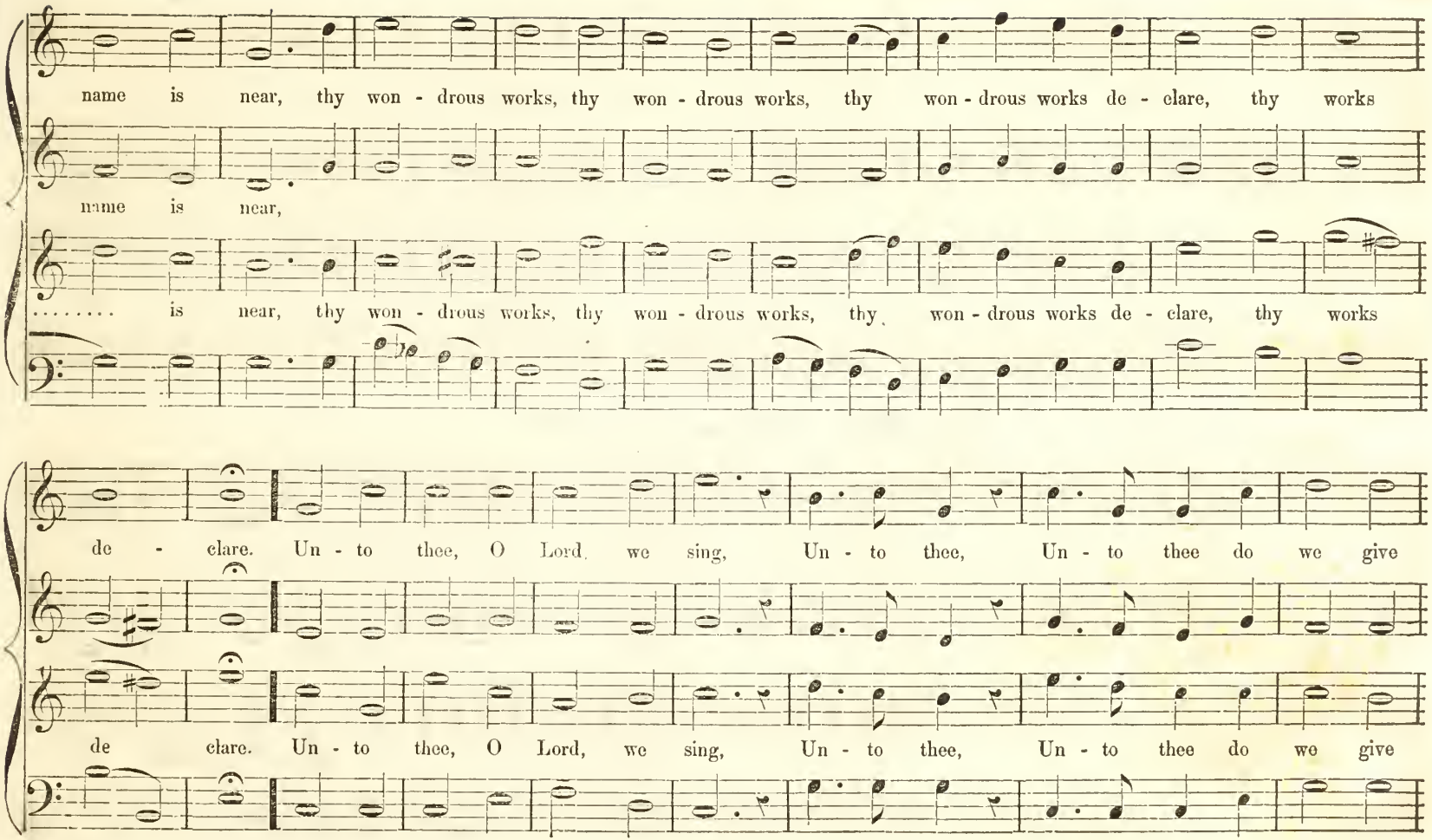
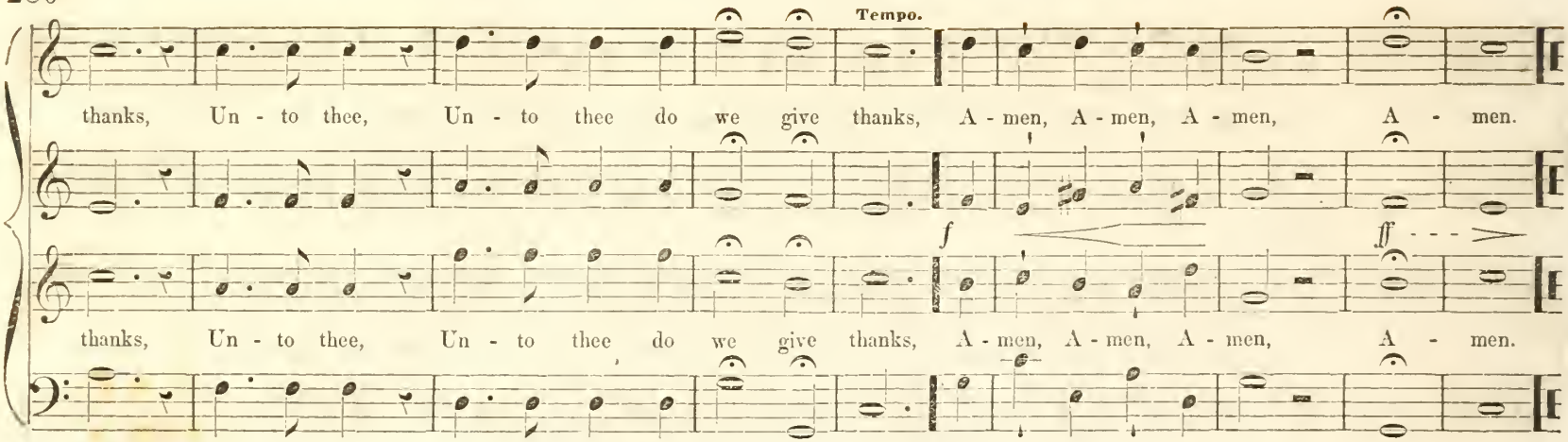

great the com - pa - ny of the preach-ers, The Lord gave the word, And great was the com-pa - ny, the
great the com - pa - ny of the preachers, The com-pa - ny of the preachers; The Lord gave the word, And great was the com-pa - ny, the
com - pa - ny of the preach-ers, the com - pa - ny of the preach - ers. A - men, A - men, A - men, A - men.
com - pa - ny of the preach-ers, the com - pa - ny of the preach - ers. A - men, A - men, A - men, A - men.

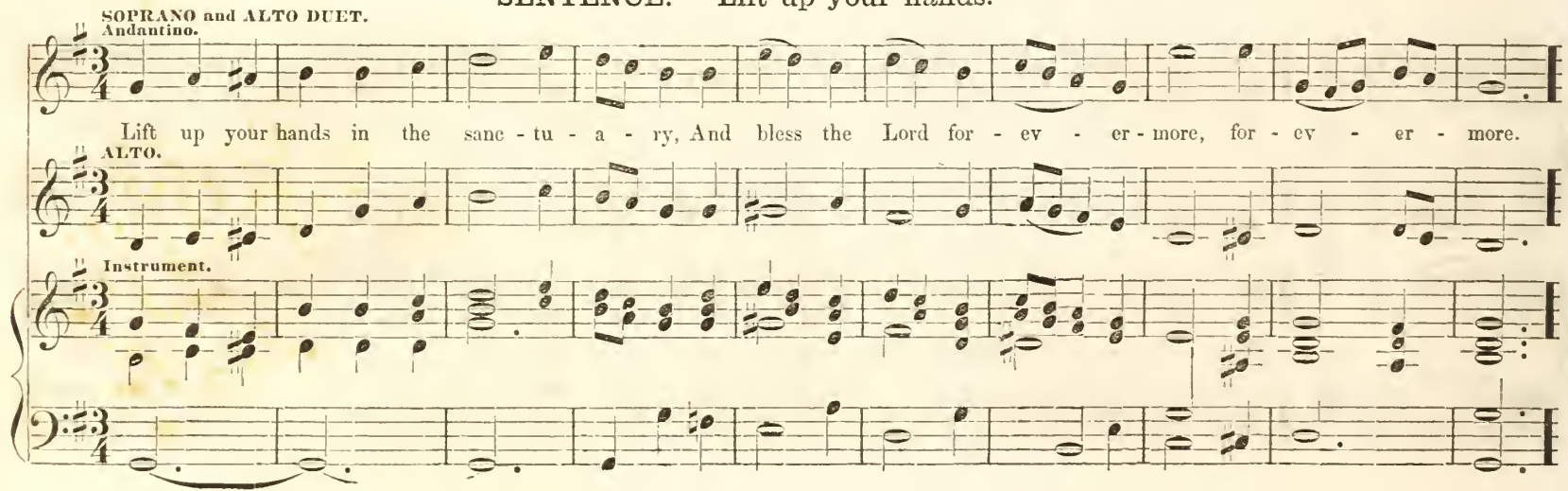
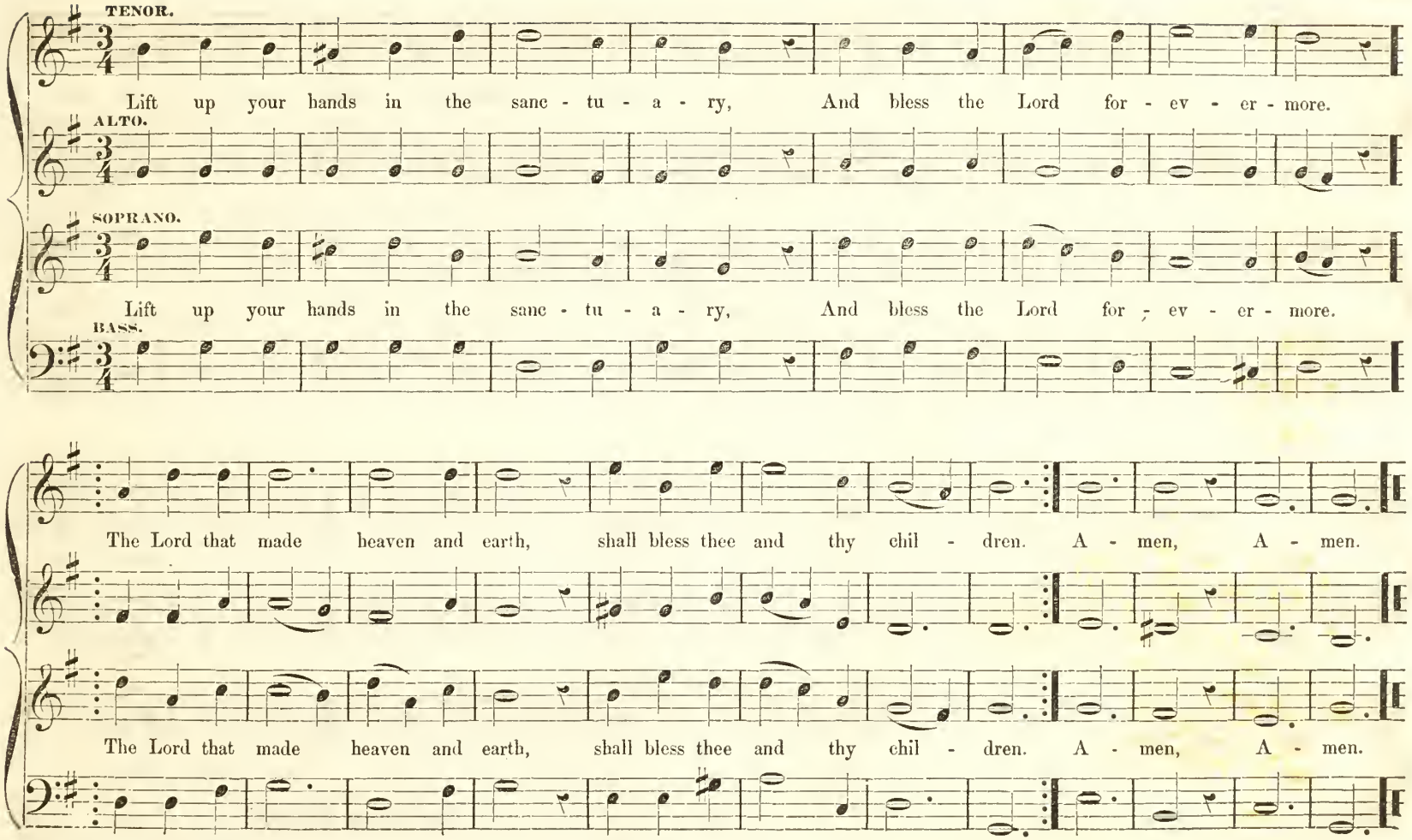
SENTENCE. "Hear us, our heavenly Father."

wor - ship in thy tem - ple, They shall ev - er dwell, shall ev - er dwell with thee, They shall be bless - ed who
wor - ship in thy tem - ple, They shall ev - er dwell, shall ev - er dwell with thee, They shall be bless - ed who
wor - ship in thy fear, They shall be bless - ed, shall ev - er dwell with thee, A - men, A - men.
f
ff
wor - ship in thy fear, They shall be bless - ed, shall ev - er dwell with thee, A - men, A - men.

Andante.
Hide not thy face from me in the day when I am in trouble, In-cline thine ear un - to my pray'r, In the day when I call,
Hide not thy face from me in the day when I am in trouble, In-cline thine ear un - to my pray'r, In the day when I call,
an-swer me, Answer me spee-di - ly In the day when I call, Answer me spēe-di - ly, O Lord, my shield and de - fend - er.
an-swer me, Answer me spee-di - ly In the day when I call, Answer me spee-di - ly, O Lord, my shield and de - fend - er.

BASS SOLO. Con Espressione.
I heard a voice from heaven saying un - to me, Write, from henceforth blessed are the dead who die in the Lord, e - ven so
Write, from henceforth blessed are the dead who die... in the Lord, e - ven so
If too difficult, take 2nd ending.
2d Ending.
saith the spir-it, for they rest from their labor, for they rest from their la - bor, they rest, they rest, they rest from their la - bor, from their la - bor.
for they rest from their la - bor, for they rest, for they rest, rest from their la - bor, from their la - bor.
saith the spir-it, for they rest from their labor, for they rest from their la - bor, they rest from their la - bor, their la - bor.
[32] for they rest from their la - bor, they rest from their la - bor.

Andante Maestoso.
SOPRANO SOLO.
When thou com - est, When thou com - - - - est..... to the

judg - ment, Lord, re - mem - - - - ber thou thy ser - vants, Lord, re -
Cres.
Cres.
Sempre.
Cres.
- - mem - - ber thou thy ser - vants! None else can de - liv - - - - - - - - - er us.
f
Cres.
ff

SOLO.
CHORUS.
ff None else can de - liv - er us, None else can de - liv - er us, None else can de - liv - er us, None else can de - liv - er us.
ff None else can de - liv - er us, None else can de - liv - er us, None else can de - liv - er us, None else can de - liv - er us.
ff None else can de - liv - er us, None else can de - liv - er us, None else can de - liv - er us, None else can de - liv - er us.
pp

p Save and bring us to thy king - dom—
pp Save and bring us to thy
pp Save and bring us to thy
pp Save and bring us to thy

there to wor - ship with the faith - ful, there to wor - ship,
king-dom, there to wor - ship with the faith - ful, There to
king-dom, there to wor - ship with the faith - ful, There to
king-dom, there to wor - ship with the faith - ful, There to

tr
tr
Cres.
tr
tr
with the faith - ful, And for - ev - er dwell
wor-ship, there to worship, And for - ev - - er dwell with
wor-ship, there to worship, And for - ev - - er dwell with
wor-ship, there to worship, And for - ev - - er dwell with
Cres.

with thee.
thee, And for ev - er dwell with thee.
thee, And for ev - er dwell with thee.
thee, And for ev - er dwell with thee.

When thou com - est, When thou com - est to the
judg - ment, Lord, Re - mem - - - ber thou thy ser - vants, O re -
Cres.
Cres. Sempre.
- mem - - ber thou thy ser - vants! None else can de - liv - - - - - - - - er
Cres.
[33]

us,
ff None else ean de - liv - er us, None else ean de - liv - er us, None else ean de - liv - er us, None else ean de - liv - er
ff None else ean de - liv - er us, None else ean de - liv - er us, None else ean de - liv - er us, None else ean de - liv - er
ff None else ean de - liv - er us, None else can de - liv - er us, None else ean de - liv - er us, None else can de - liv - er

Save and bring us to thy
us.
us.
us

king - dom, There to wor - ship with the faith - ful,
Save and bring us to thy king-dom, There to wor - ship with the
Save and bring us to thy king-dom, There to wor - ship with the
Save and bring us to thy king-dom, There to wor - ship with the

There to wor - ship with the faith - ful, and for ev - er
faith - ful, There to wor-ship with the faith - ful, And for
faith - ful, There to wor-ship with the faith - ful, And for
Cres.
f
faith - ful, There to wor-ship with the faith - ful, And for
Cres.

tr
tr
tr
tr
dwell
with
ev - - er dwell with thee, And for ev - - er dwell with
Molto Cres.
ff
Dim.
ev - - er dwell with thee, And for ev - - er dwell with
ev - - er dwell with thee, And for ev - - er dwell with
Cres.
ff
Diminuendo.

thee, And for - ev - er dwell..... with thee, And for -
thee And for - ev - er dwell..... with thee, And for - ev - er
thee, And for - ev - er dwell with thee, And for - ev - er
thee, And for - ev - er dwell..... with..... thee, And for - ev - er dwell.....

- ev - - - er dwell..... with thee.
dwell..... with thee.
..... with thee.
.... with thee.

Andantino.
ALTO SOLO.
Great Je -
- ho - vah! God of na - tions, From thy tem - ple in the skies, Hear thy peo - ple's
sup - pli - ca - tions, Now for their de - liv' - rance rise, Now for their de - liv' - rance

rise,
Though our sins our hearts con-found - ing, Long and
loud for ven-geance call, Thou.... hast mer - cy more.... a - bound - ing, Je - sus' blood can
cleanse them all, Je - sus' blood can cleanse them all.

1. Great Je - ho - vah, God of na - tions, From thy tem - ples in the skies, Hear thy peo - ple's
2. Though our sins our hearts con - fess - ing, Long and loud for ven - geance call, Thou hast mer - cy
sup - pli - ca - tions Now for their de - liv' - rance rise, ... Now for their de - liv' - rance rise.
more a - bound - ing, Je - sus' blood can cleanse them all, ... Je - sus' blood can cleanse them all.


Lento.
I will a - rise, will a - rise and go to my Fa - ther, And will say un - to him,
I will a - rise, will a - rise and go to my Fa - ther, And will say un - to him,
Fa - - ther, I have sin - ned, have sin - - ned a - gainst heaven and be - fore
Fa - - ther, I have sin - ned, have sin - - ned a - gainst heaven and be - fore


thee, And am no more wor - thy to be eall - ed thy son,..... And am no more
thee, And am no more wor - thy to be call - ed thy son, And am no more
wor - thy to be eall - ed thy son, no more wor - thy to be eall - ed thy son.
wor - thy to be eall - ed thy son, no more wor - thy to be eall - ed thy son.

Andantino Legato.
Our Fa - ther who art in heaven, hal - low - ed be thy name; Thy kingdom come, Thy will be
Our Fa - ther who art in heaven, hal - low - ed be thy name; Thy kingdom come, Thy will be
Soli.
done on earth as it is in heaven: Give us this day our dai - ly bread, and for - give us our
done on earth as it is in heaven: Give us this day our dai - ly bread, and for - give us our

Tutti.
tres-pas - ses as we for - give those that tres - pass a-gainst us, and lead us not in - to temp-ta - tion, but de - liv - er us from
tres-pas - ses as we for - give those that tres - pass a-gainst us, and lead us not in - to temp-ta - tion, but de - liv - er us from
e - vil, for thine is the king-dom, for thine is the king-dom, and the pow - er, for ev - er and ev - er, A - men.
e - vil, for thine is the king-dom, for thine is the king-dom, and the pow - er, for ev - er and ev - er, A - men.

Allegro ma non troppo.
Tutti.
Praise the Lord of our sal - va-tion, praise the Lord, Praise the Lord of our sal - va-tion, Praise the Lord,
Soli.
Praise the Lord of our sal - va-tion, praise the Lord, Praise the Lord of our sal - va-tion, Praise the Lord, Lord of our sal-
Praise ye the Lord of our sal -
Soli.
Tutti.
Praise the Lord, Praise the Lord, Praise the Lord of our sal - va-tion, Praise the Lord, Praise the Lord of our sal - va-tion,
- va - tion, Lord of our sal - va - tion, Praise the Lord of our sal - va-tion, Praise the Lord, Praise the Lord of our sal - va-tion,
- va - tion,

TENOR.
Praise the Lord, Be ev - er near to me, Lord of my sal - va - tion, Be ev - er near to me, Lord of my sal - va - tion.
SOPRANO.
Praise the Lord,
Instrument.
CORO.
Be ev - er near to me, Lord of my sal - va - - - tion, A - men, A - men, A - men, A - men.
Be ev - er near to me, Lord of my sal - va - - tion, A - men, A - men, A - men, A - men.

Moderato.
Ho - ly, ho - ly, ho - ly Lord, ho - ly Lord God of Sa - ba - oth, Heaven and earth are full of thy glo -
Ho - ly, ho - ly, ho - ly Lord, ho - ly Lord God of Sa - ba - oth. Heaven and earth are full of thy glo -
- ry, Glo-ry be to thee, O Lord Most High, Glo-ry be to thee, O Lord, Most High. A - men, A - men.
ff p
- ry, Glo-ry be to thee, O Lord, Most High, Glo-ry be to thee, O Lord, Most High. A - men, A - men.

Andantino.
The Lord is in his ho - ly tem-ple, Let all the earth keep si-lence be - fore him, Let all the earth keep si-lence be-
The Lord is in his ho - ly tem-ple, Let all the earth keep si-lence be - fore him, Let all the earth keep si-lence be-
- fore him, Let all the earth, Let all the earth keep si-lence be - fore him, Let all the earth, Let all the earth keep si-lence be - fore him.
- fore him, Let all the earth, Let all the earth keep si-lence be - fore him, Let all the earth, Let all the earth keep si-lence be - fore him.

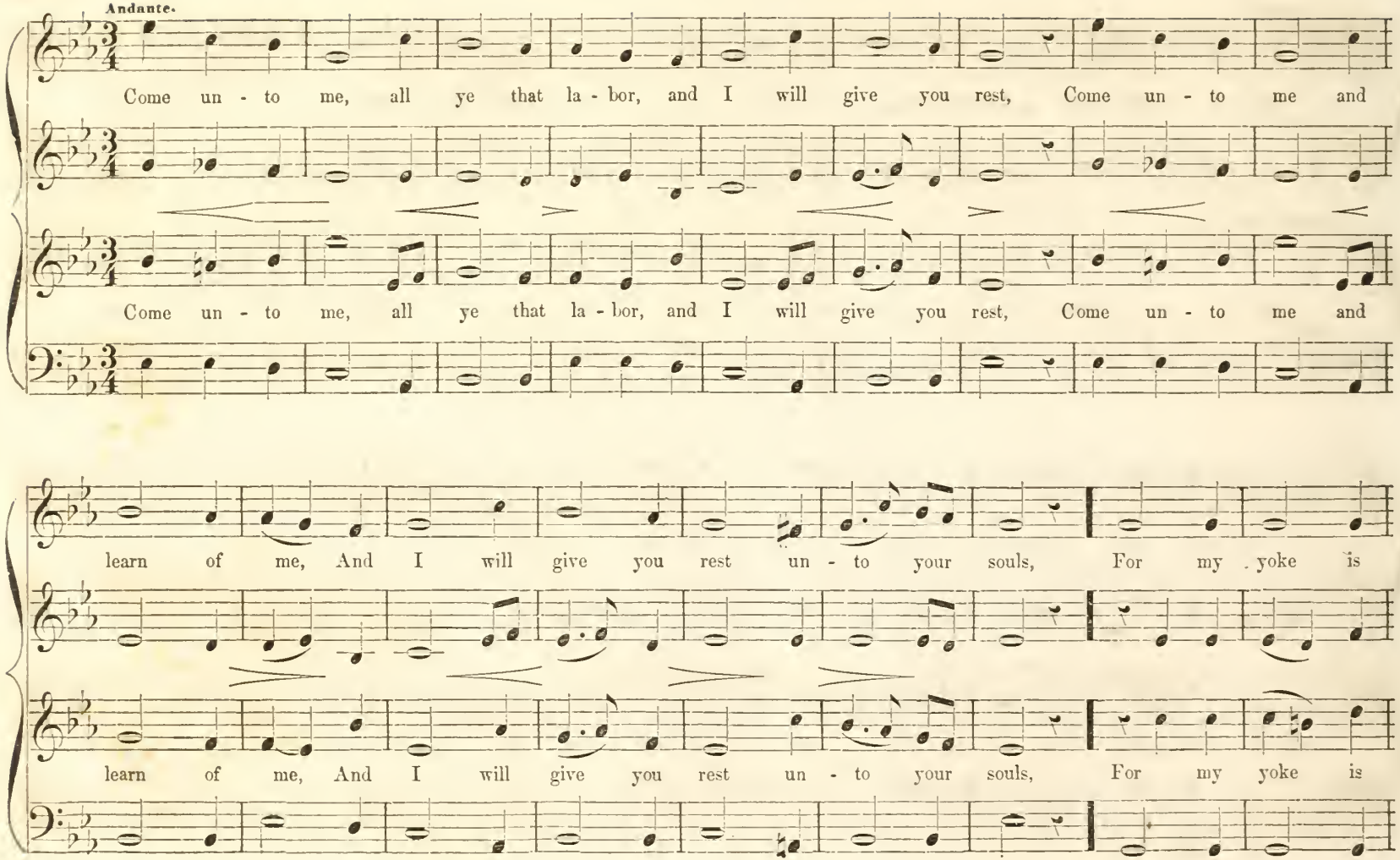
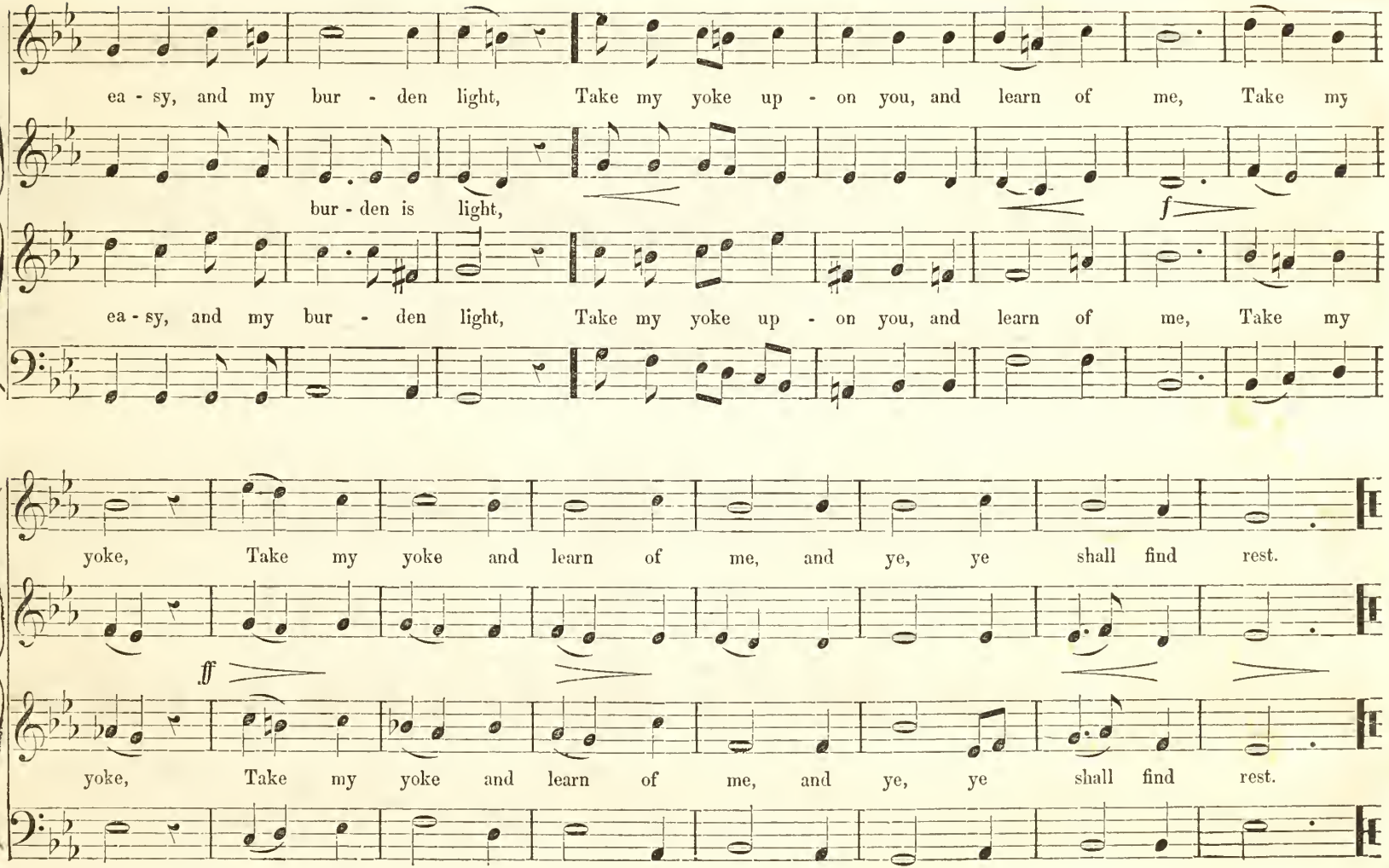
ANTHEM. "Lift your glad voices."


burst from the fet - ters of darkness that bound him, Re - splendent in glo - ry, to live and to save. Loud was the cho - rus of
Je - sus hath cheered the dark val - ley of sor - row, And bade us im-mor - tal, to heav-en as - cend. Lift then, your voi - ces in
an - gels on high, "The Sa - viour hath ris - en, and man shall not die, The Sa - viour hath ris - en, and man shall not die."
tri - umph on high, For Je - sus hath ris - en, and man shall not die, For Je - sus hath ris - en, and man shall not die."

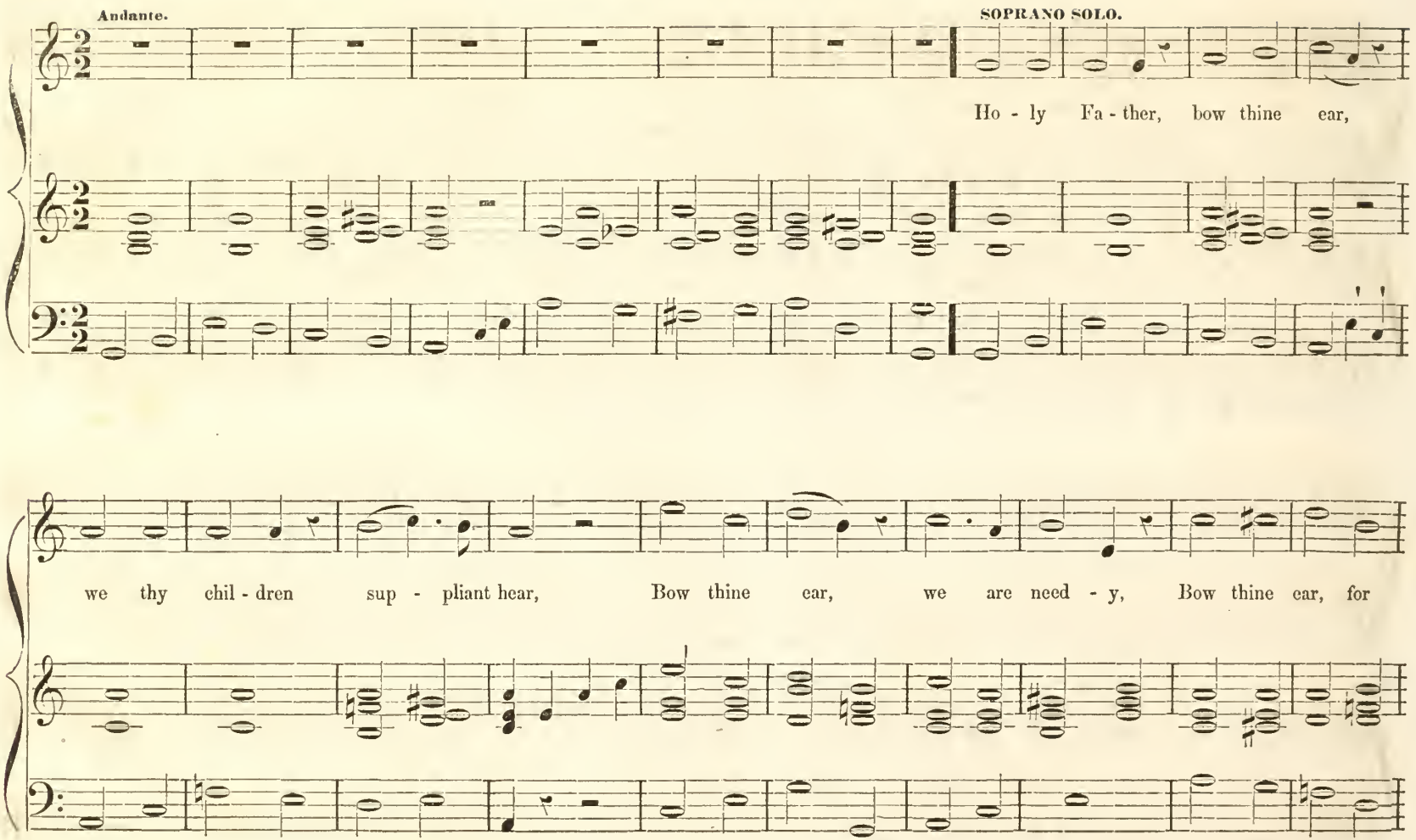
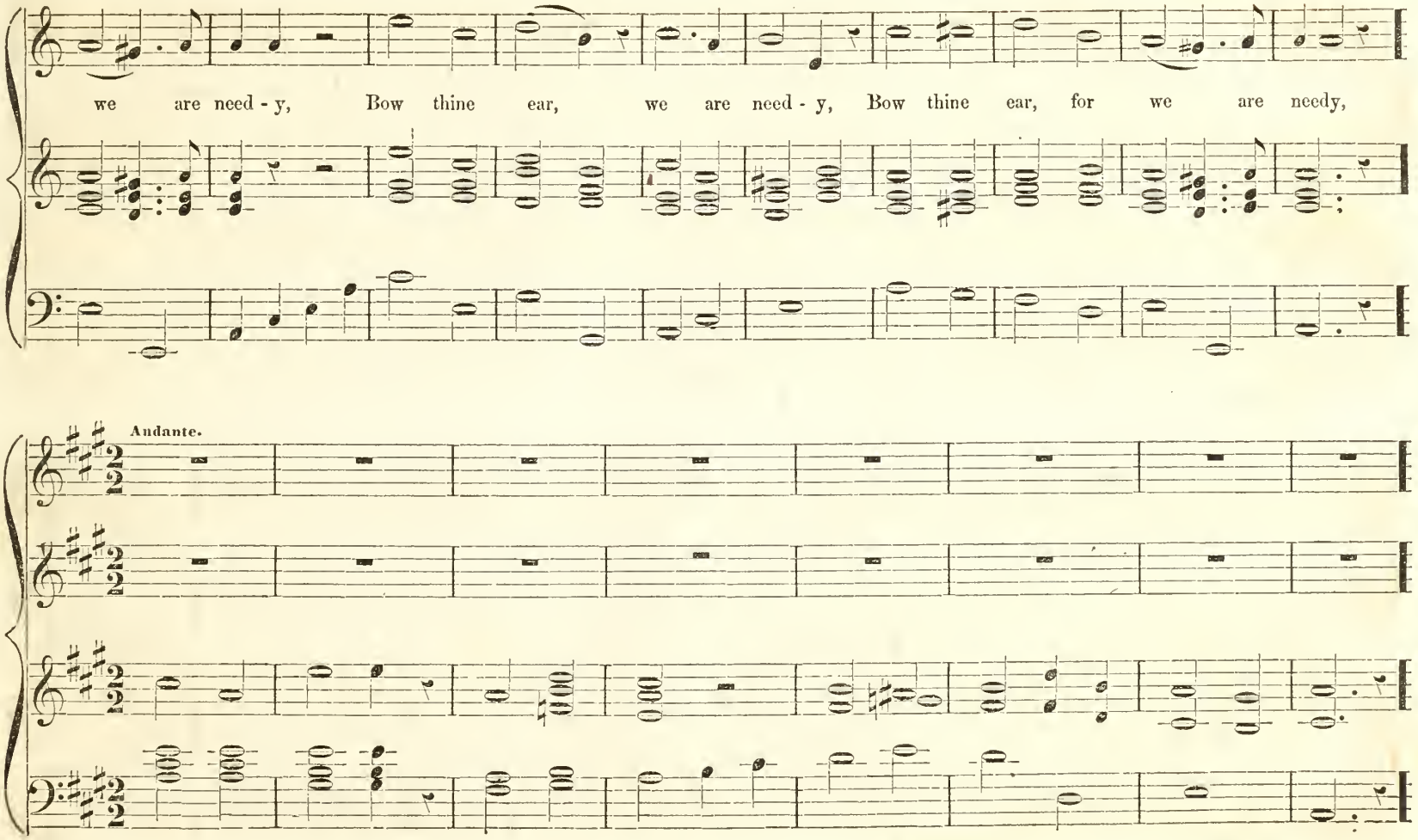
CHORAL ANTHEM. "Unto thee, O Lord."

name is near, thy won - drous works, thy won - drous works, thy won - drous works de - clare, thy works
name is near,
..... is near, thy won - drous works, thy won - drous works, thy won - drous works de - clare, thy works
de - clare. Un - to thee, O Lord, we sing, Un - to thee, Un - to thee do we give
de clare. Un - to thee, O Lord, we sing, Un - to thee, Un - to thee do we give

SENTENCE. "Lift up your hands."

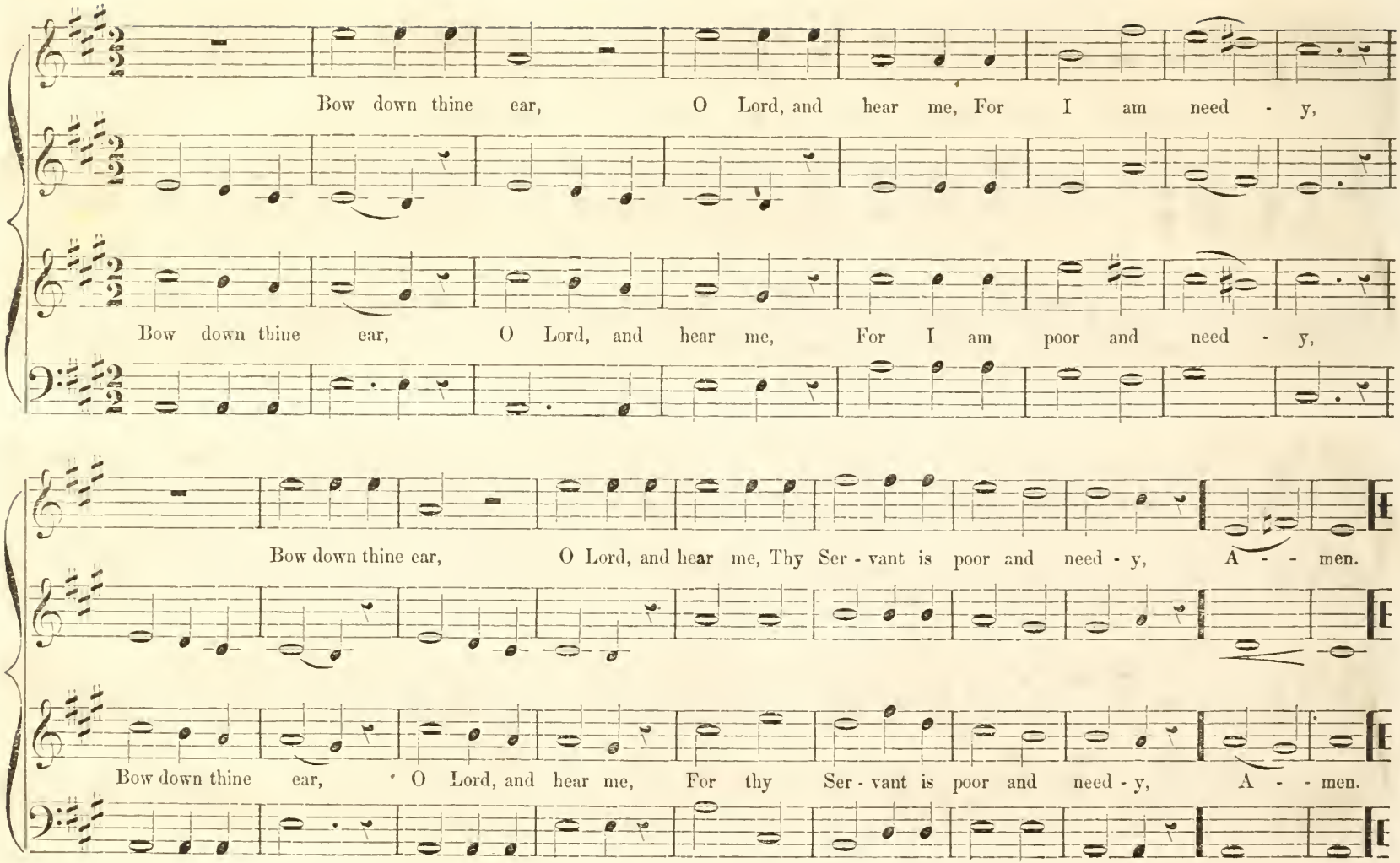
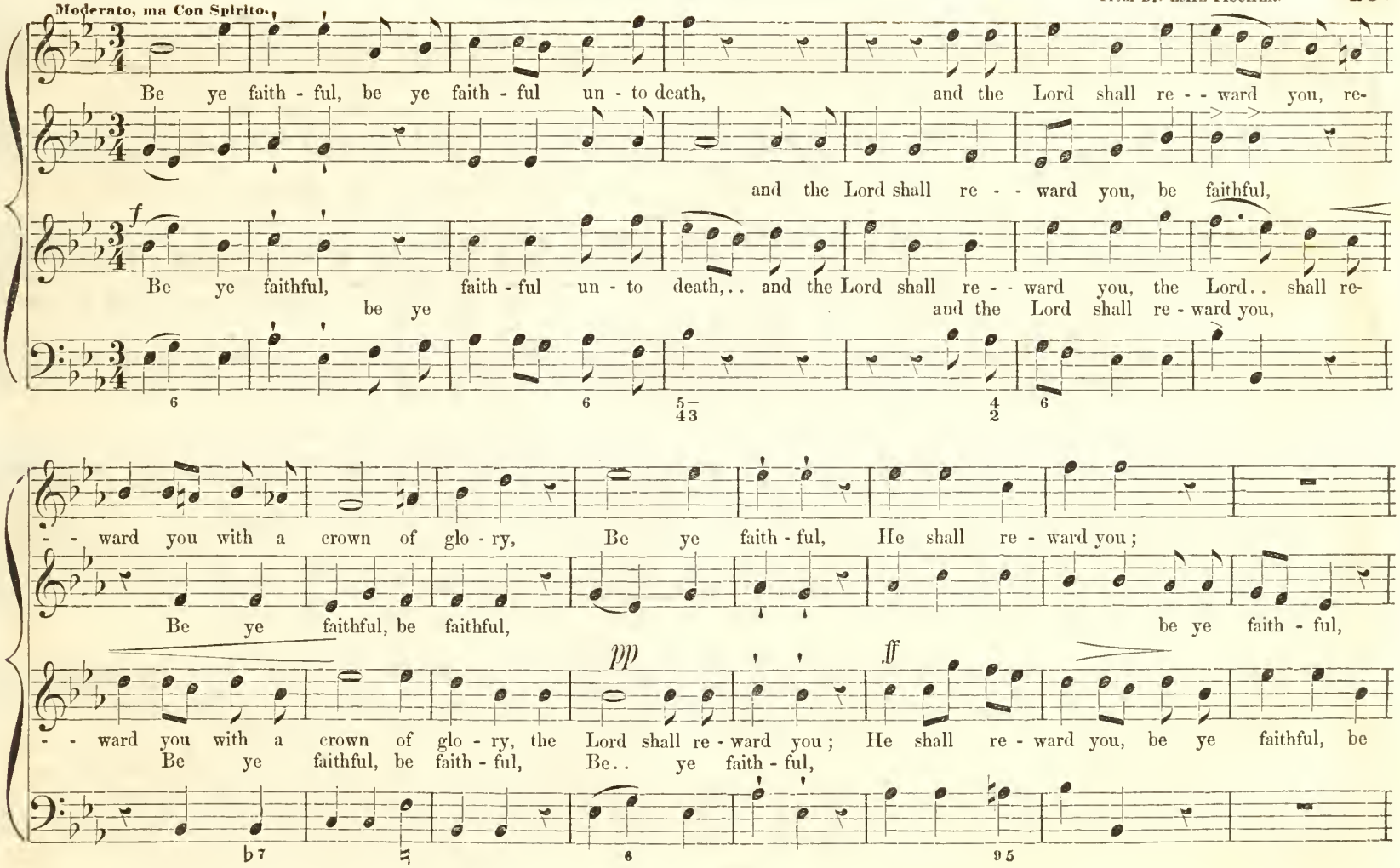
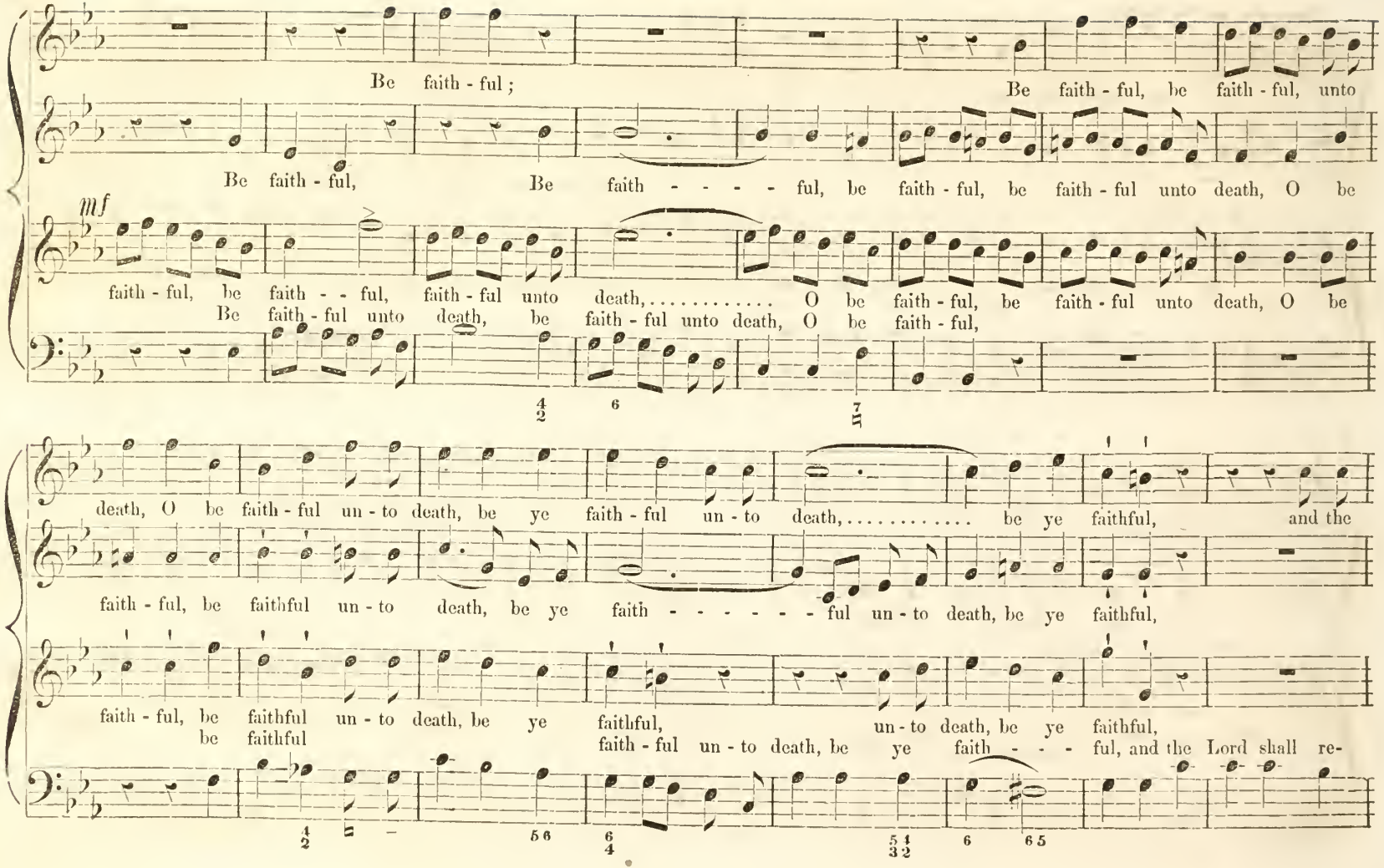
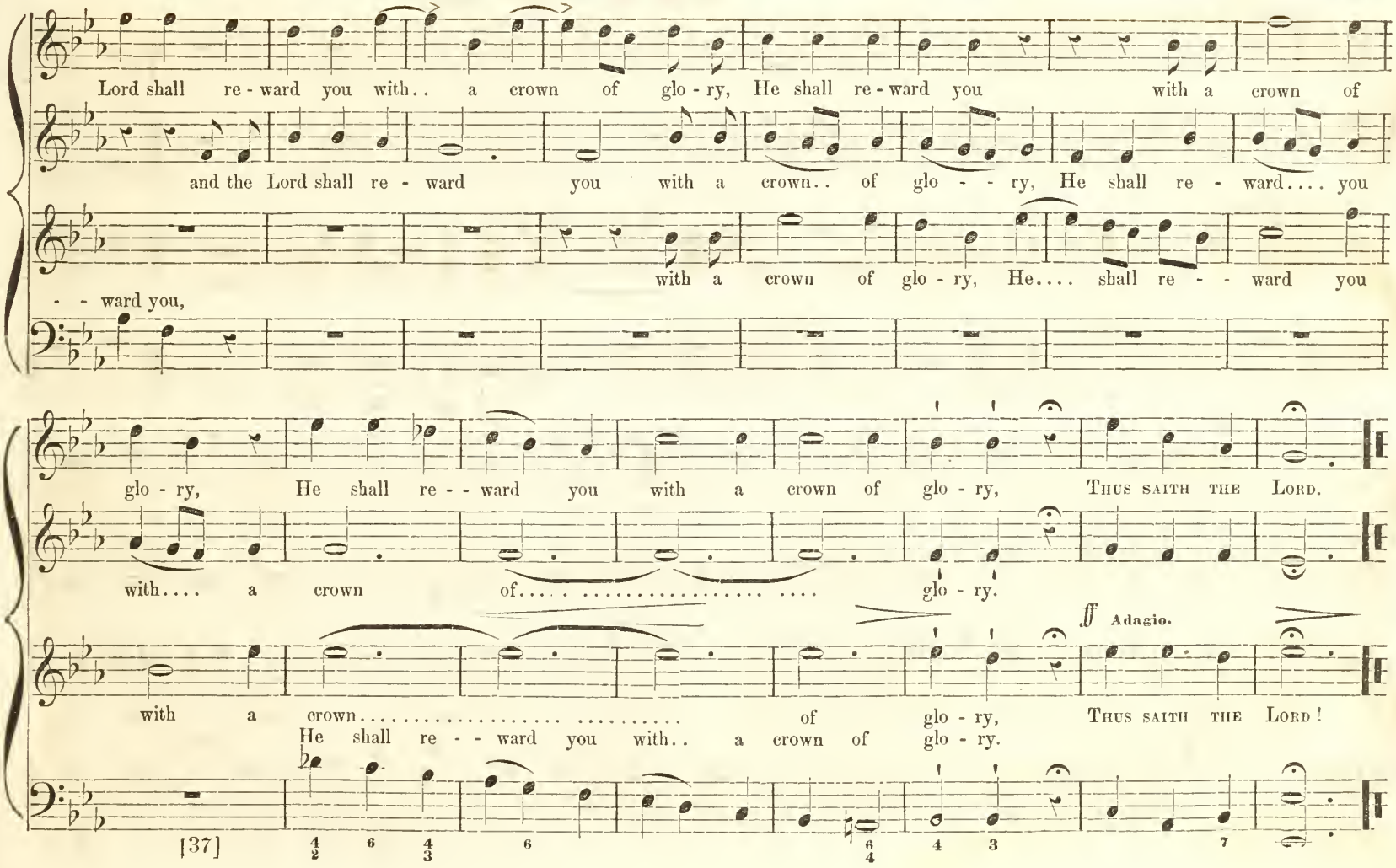


TENOR.
Lift up your hands in the sanc - tu - a - ry, And bless the Lord for - ev - er - more.
ALTO.
SOPRANO.
Lift up your hands in the sanc - tu - a - ry, And bless the Lord for - ev - er - more.
BASS.
The Lord that made heaven and earth, shall bless thee and thy chil - dren. A - men, A - men.
The Lord that made heaven and earth, shall bless thee and thy chil - dren. A - men, A - men.

[36]

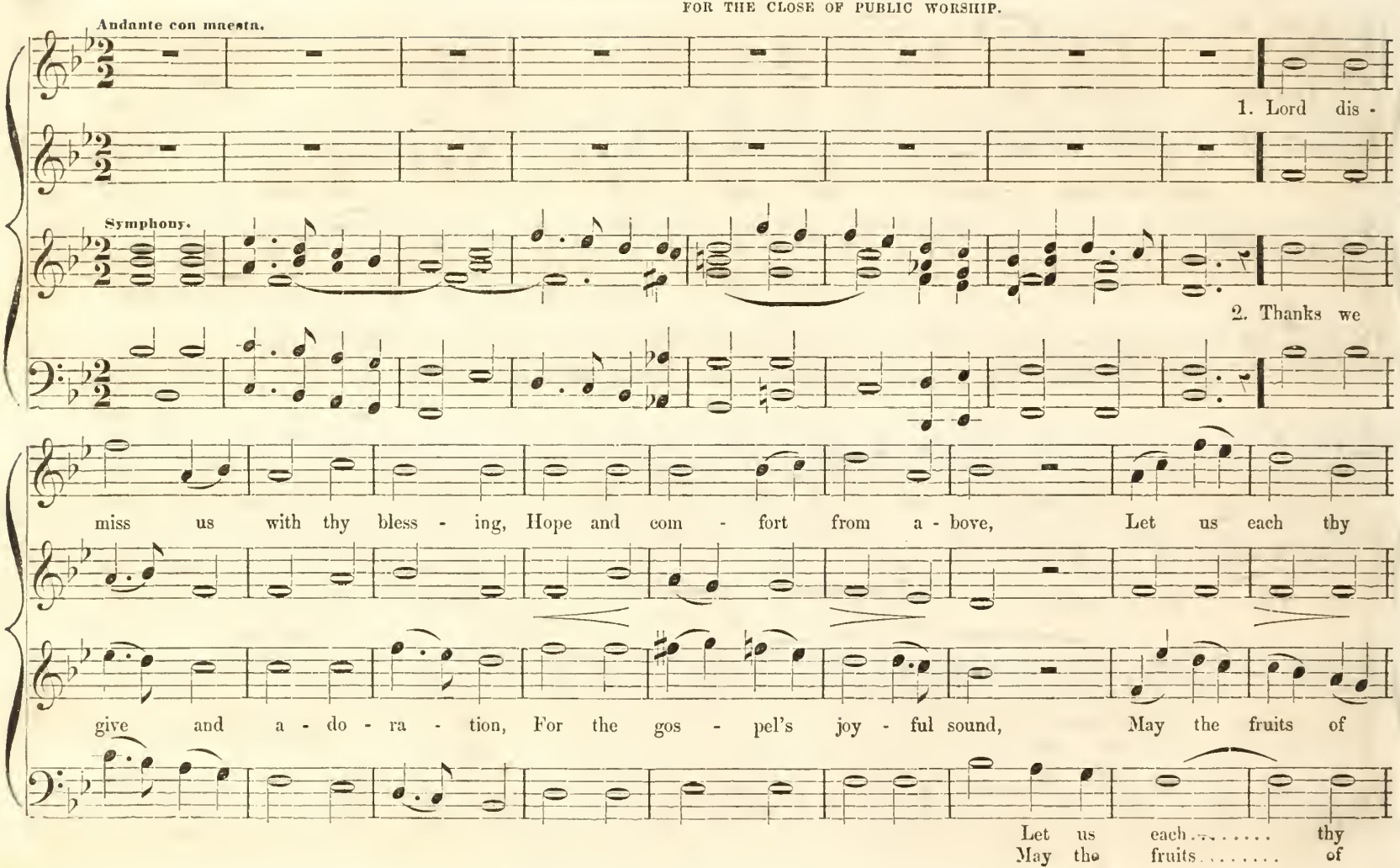
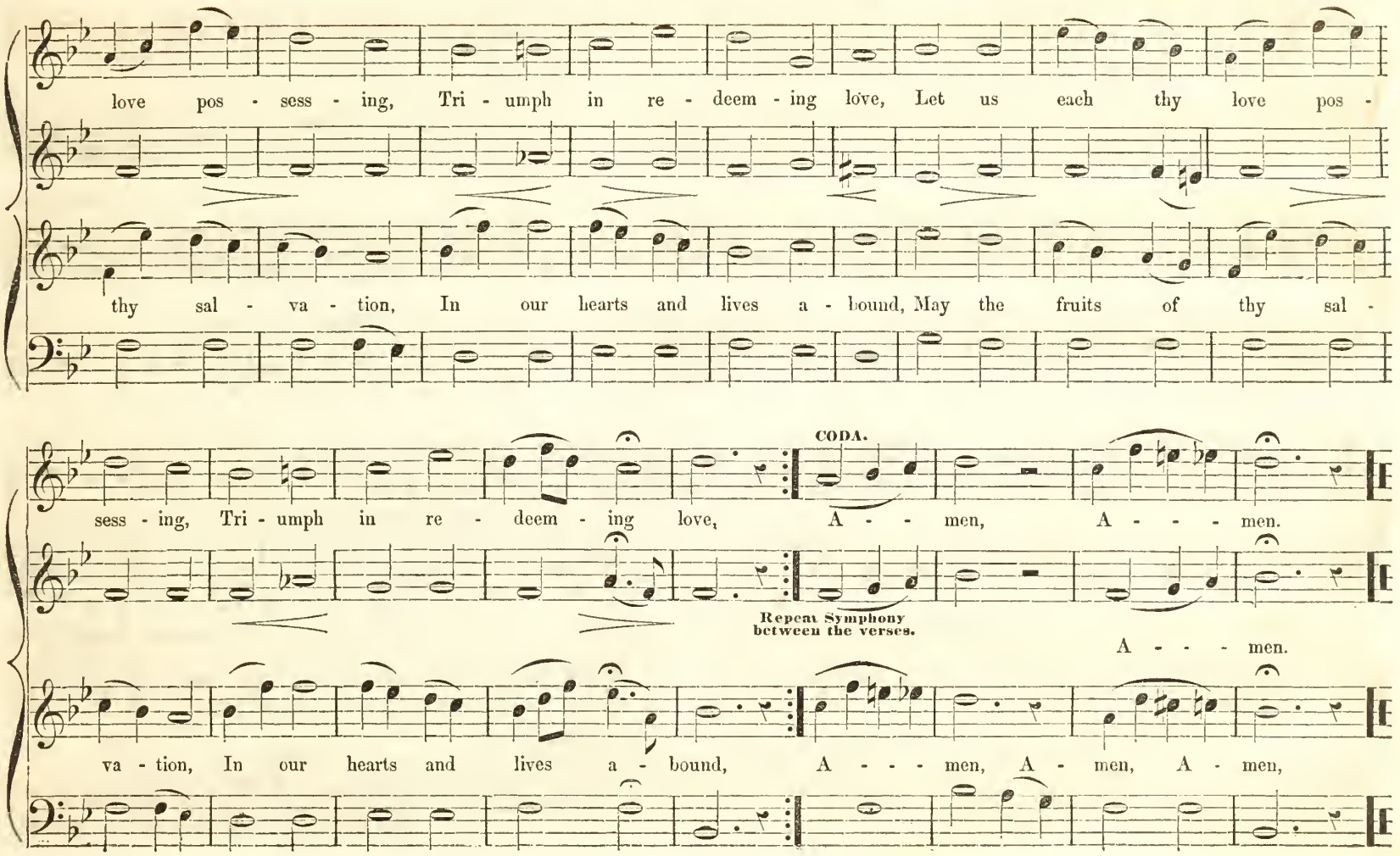
SENTENCE. "Come unto me."

ea - sy, and my bur - den light, Take my yoke up - on you, and learn of me, Take my
bur - den is light,
f
ea - sy, and my bur - den light, Take my yoke up - on you, and learn of me, Take my
yoke, Take my yoke and learn of me, and ye, ye shall find rest.
ff
yoke, Take my yoke and learn of me, and ye, ye shall find rest.

SENTENCE. "Holy Father."


we are need - y, Bow thine ear, we are need - y, Bow thine ear, for we are needy,
Andante.


Bow down thine ear, O Lord, and hear me, For I am need - y,
Bow down thine ear, O Lord, and hear me, For I am poor and need - y,
Bow down thine ear, O Lord, and hear me, Thy Ser - vant is poor and need - y, A - - men.
Bow down thine ear, O Lord, and hear me, For thy Ser - vant is poor and need - y, A - - men.

Moderato, ma Con Spirito.
Be ye faith - ful, be ye faith - ful un - to death, and the Lord shall re - - ward you, re-
and the Lord shall re - - ward you, be faithful,
f
Be ye faithful, faith - ful un - to death,.. and the Lord shall re - - ward you, the Lord.. shall re-
be ye
and the Lord shall re - ward you,
- - ward you with a crown of glo - ry, Be ye faith - ful, He shall re - ward you;
Be ye faithful, be faithful,
be ye faith - ful,
pp
ff
- - ward you with a crown of glo - ry, the Lord shall re - ward you; He shall re - ward you, be ye faithful, be
Be ye faithful, be faith - ful, Be.. ye faith - ful,

Be faith - ful;
Be faith - ful, be faith - ful, unto
Be faith - ful,
Be faith - - - - ful, be faith - ful, be faith - ful unto death, O be
mf
faith - ful, be faith - - ful, faith - ful unto death, ... O be faith - ful, be faith - ful unto death, O be
Be faith - ful unto death, be faith - ful unto death, O be faith - ful,
death, O be faith - ful un - to death, be ye faith - ful un - to death, ... be ye faithful, and the
faith - ful, be faithful un - to death, be ye faith - - - - - - ful un - to death, be ye faithful,
faith - ful, be faithful un - to death, be ye faithful, un - to death, be ye faithful,
be faithful
faith - ful un - to death, be ye faith - - - ful, and the Lord shall re-

Lord shall re - ward you with.. a crown of glo - ry, He shall re - ward you with a crown of
and the Lord shall re - ward you with a crown.. of glo - - ry, He shall re - ward.... you
with a crown of glo - ry, He.... shall re - - ward you
- - ward you,
glo - ry, He shall re - - ward you with a crown of glo - ry, THUS SAITH THE LORD.
with.... a crown of..... glo - ry.
ff Adagio.
with a crown..... of glo - ry, THUS SAITH THE LORD!
He shall re - - ward you with.. a crown of glo - ry.
[37]

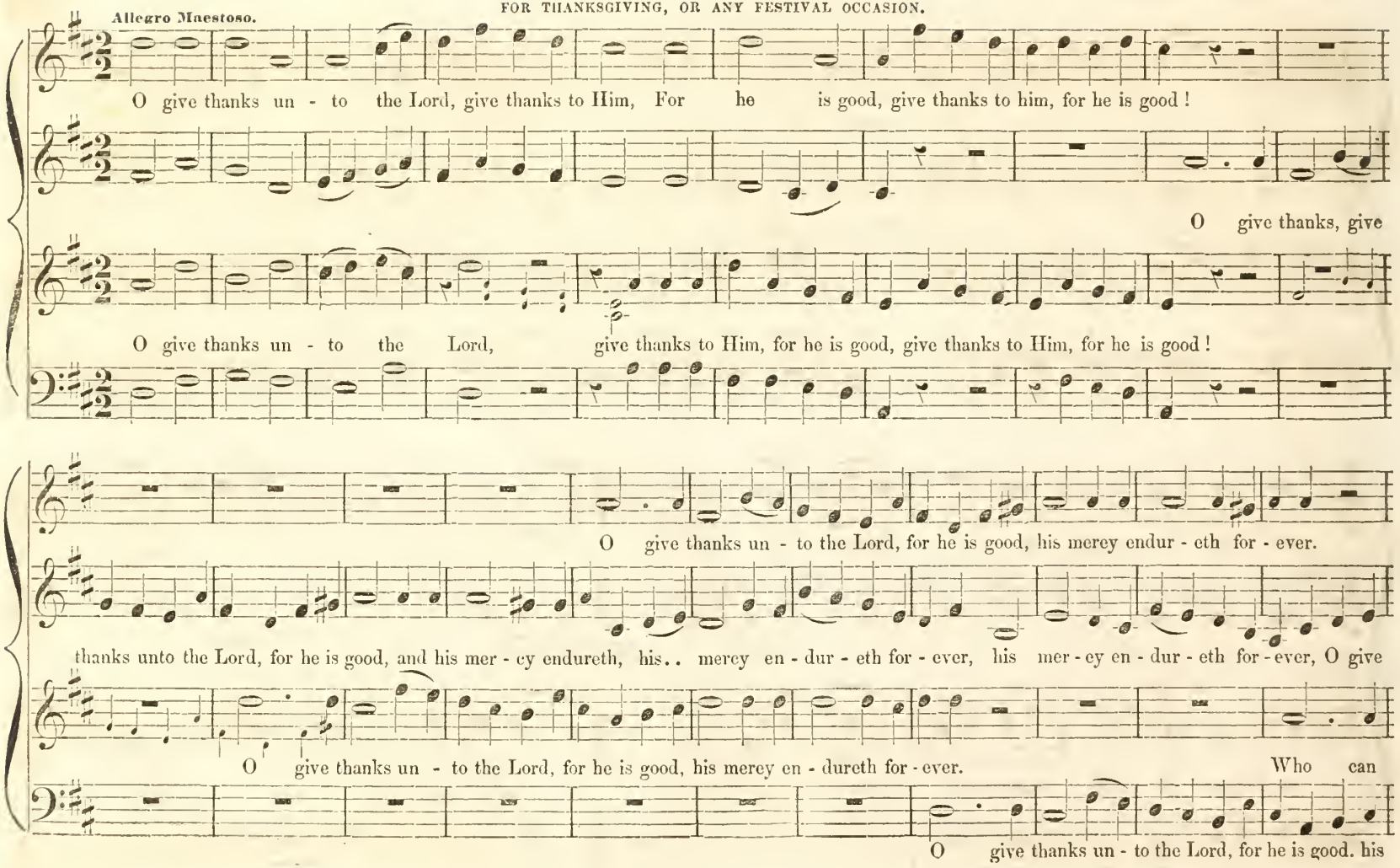
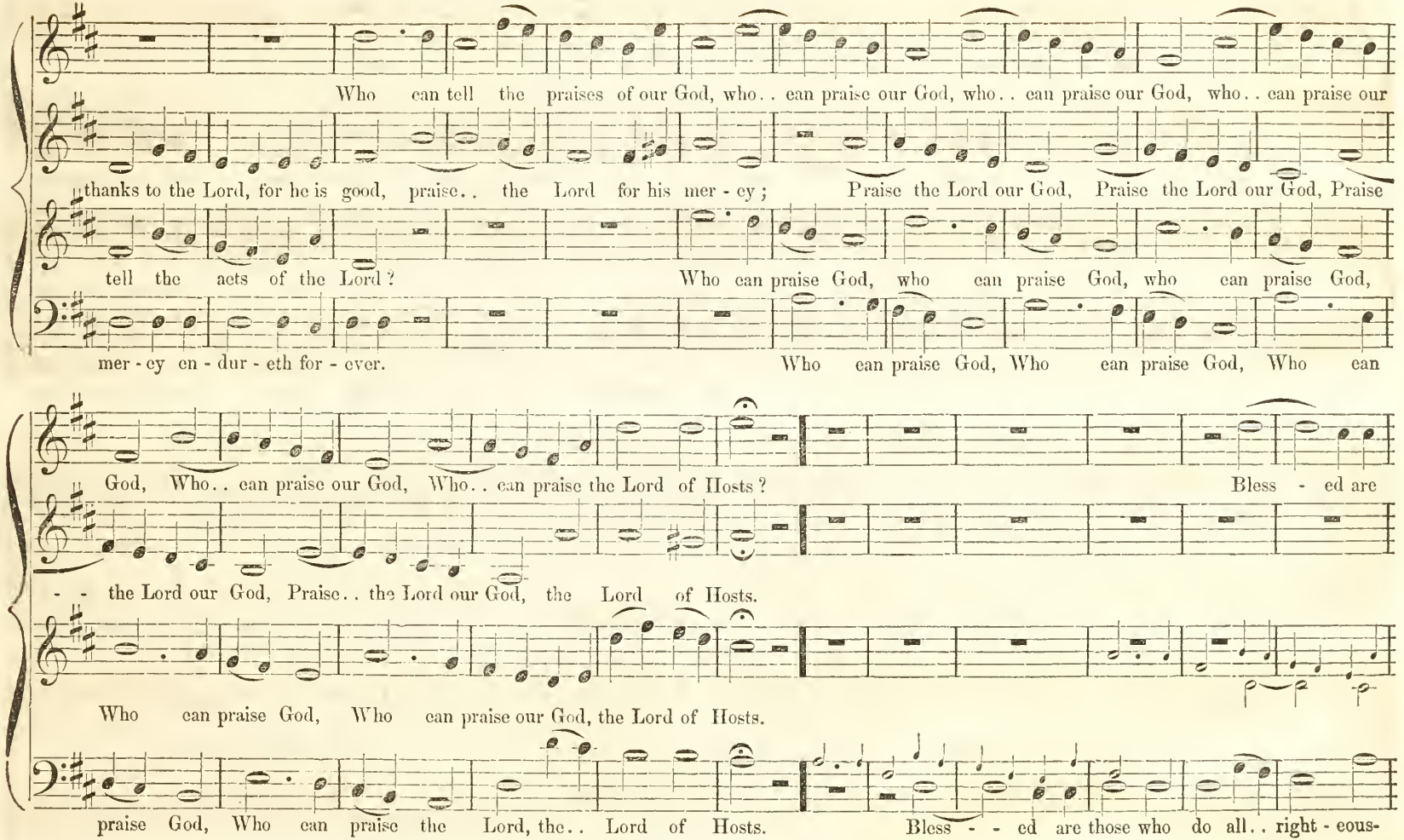
HYMN. Lord, dismiss us.

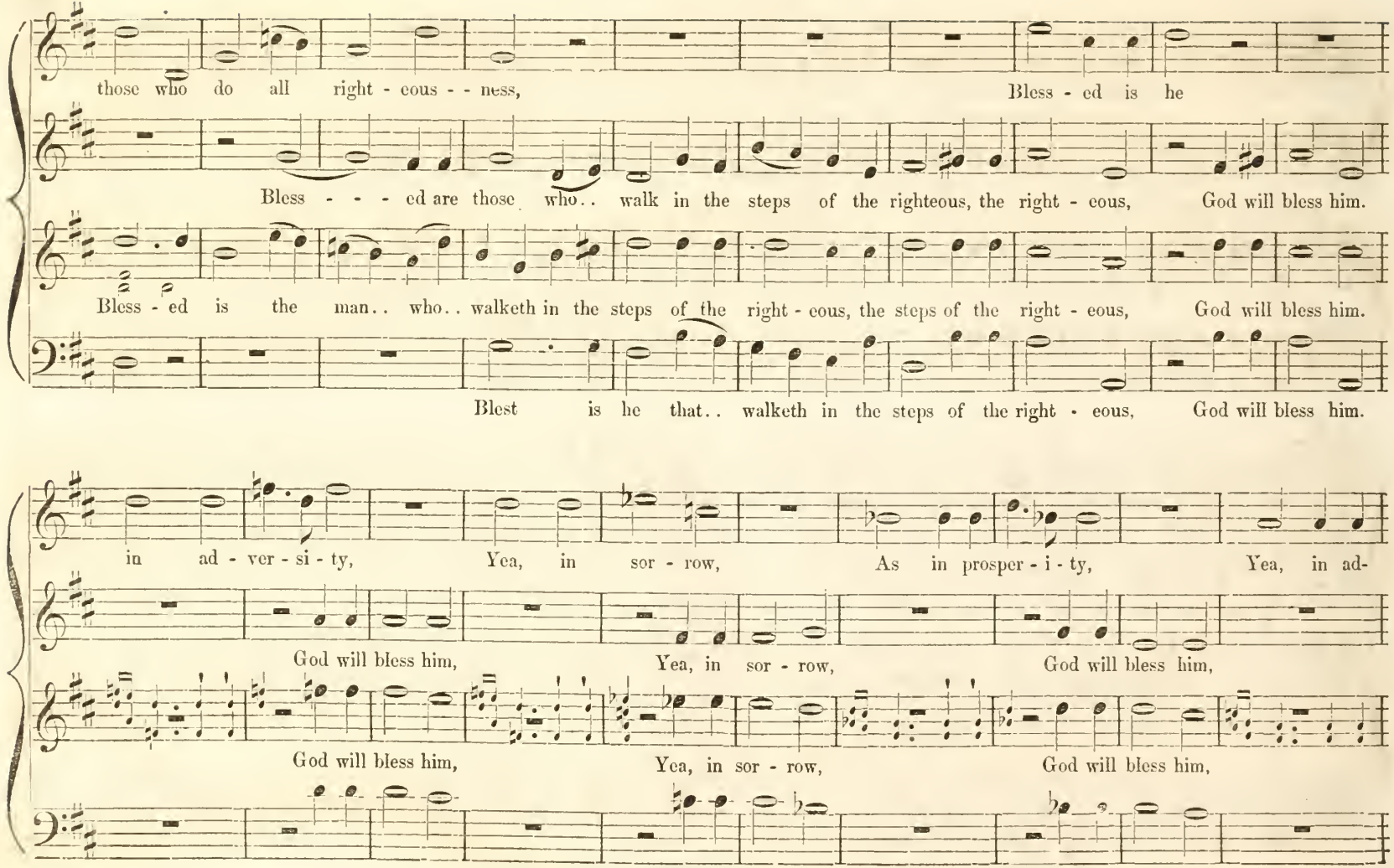
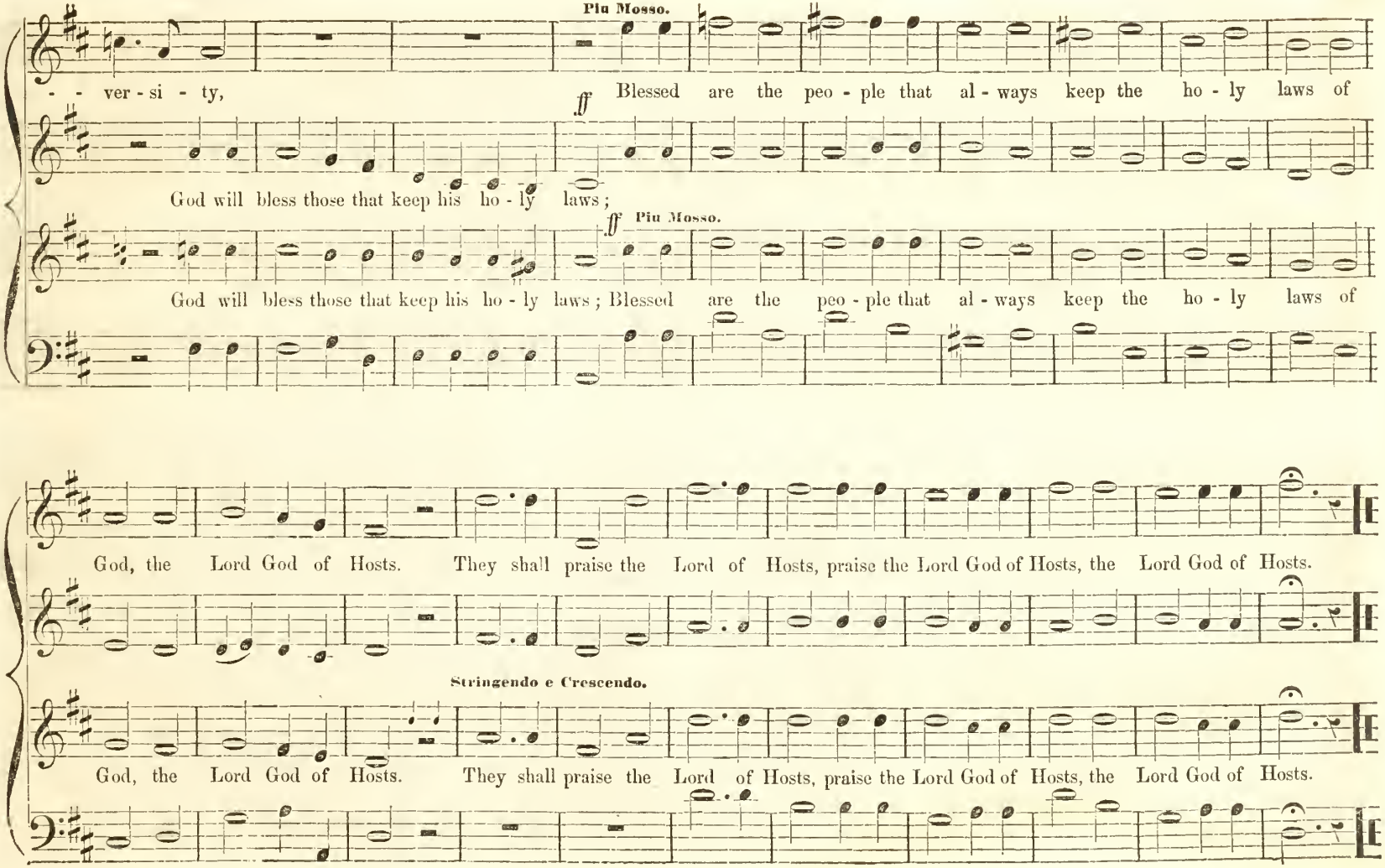
FOR THE CLOSE OF PUBLIC WORSHIP.

Arr. from W. WENIGMANN, of Bonn.

love pos - sess - ing, Tri - umph in re - deem - ing love, Let us each thy love pos -
thy sal - va - tion, In our hearts and lives a - bound, May the fruits of thy sal -
CODA.
sess - ing, Tri - umph in re - deem - ing love, A - - men, A - - - men.
Repeat Symphony between the verses.
A - - - men.
va - tion, In our hearts and lives a - bound, A - - - men, A - men, A - men,

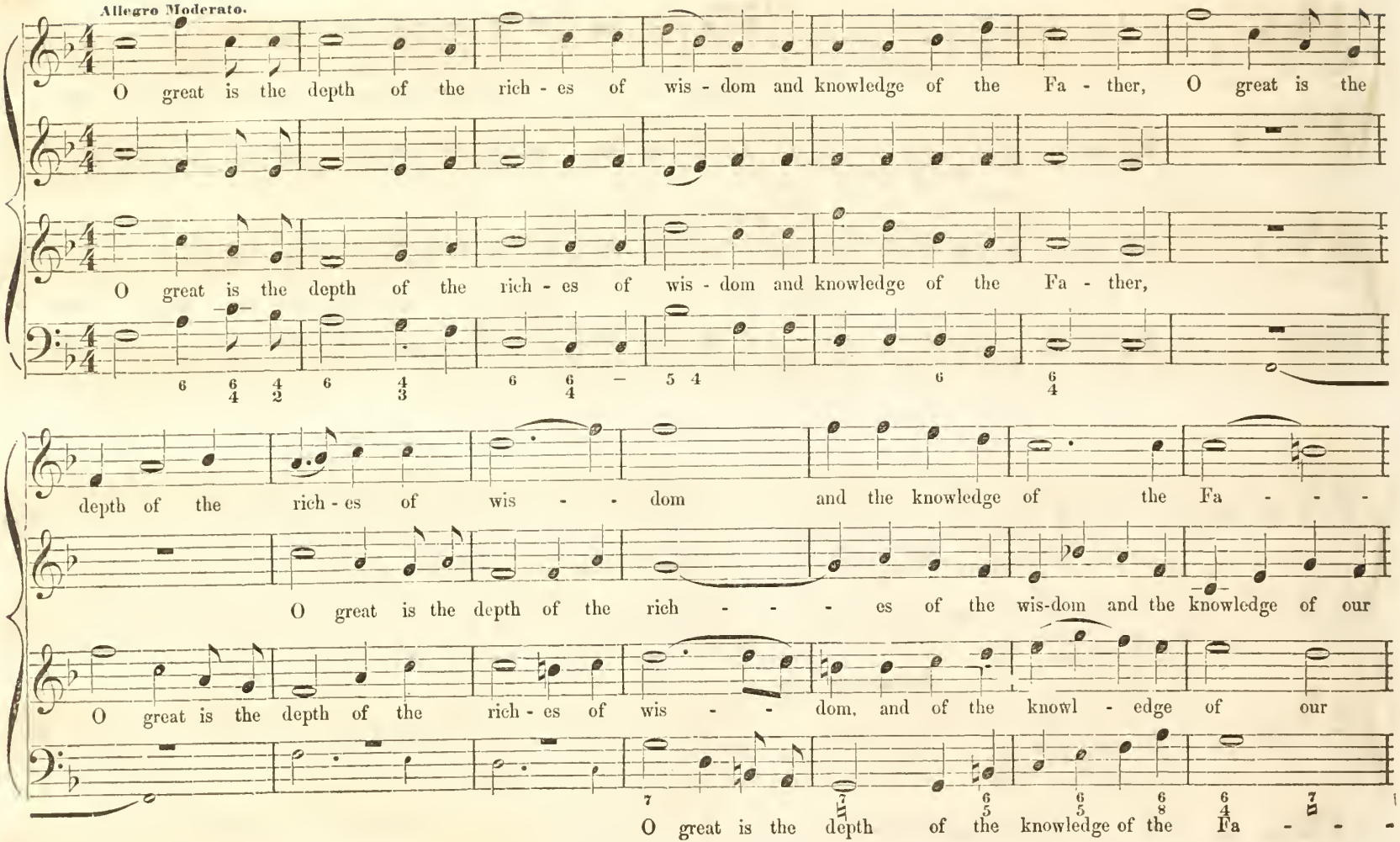
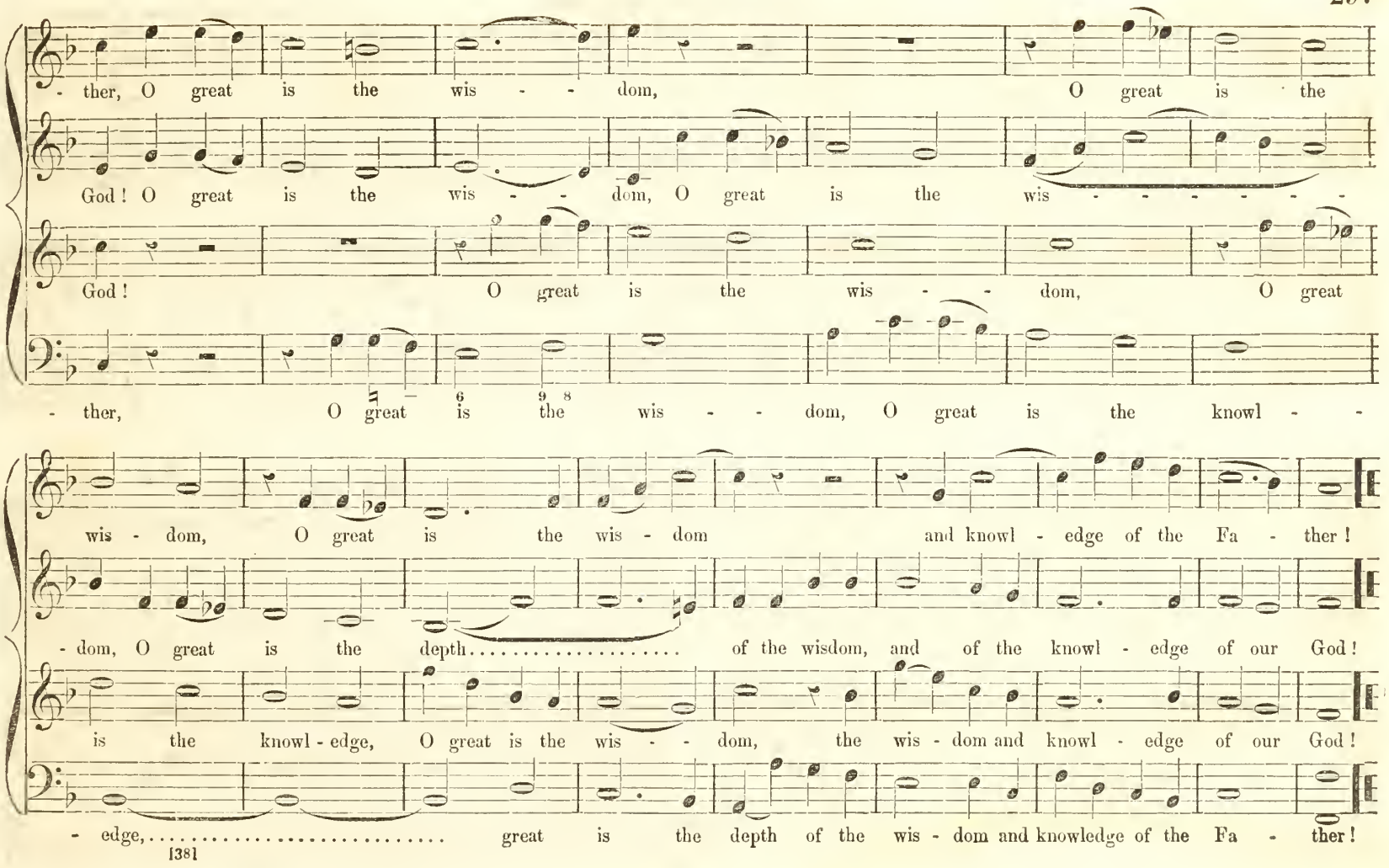
ANTHEM. "O give thanks."

FOR THANKSGIVING, OR ANY FESTIVAL OCCASION.

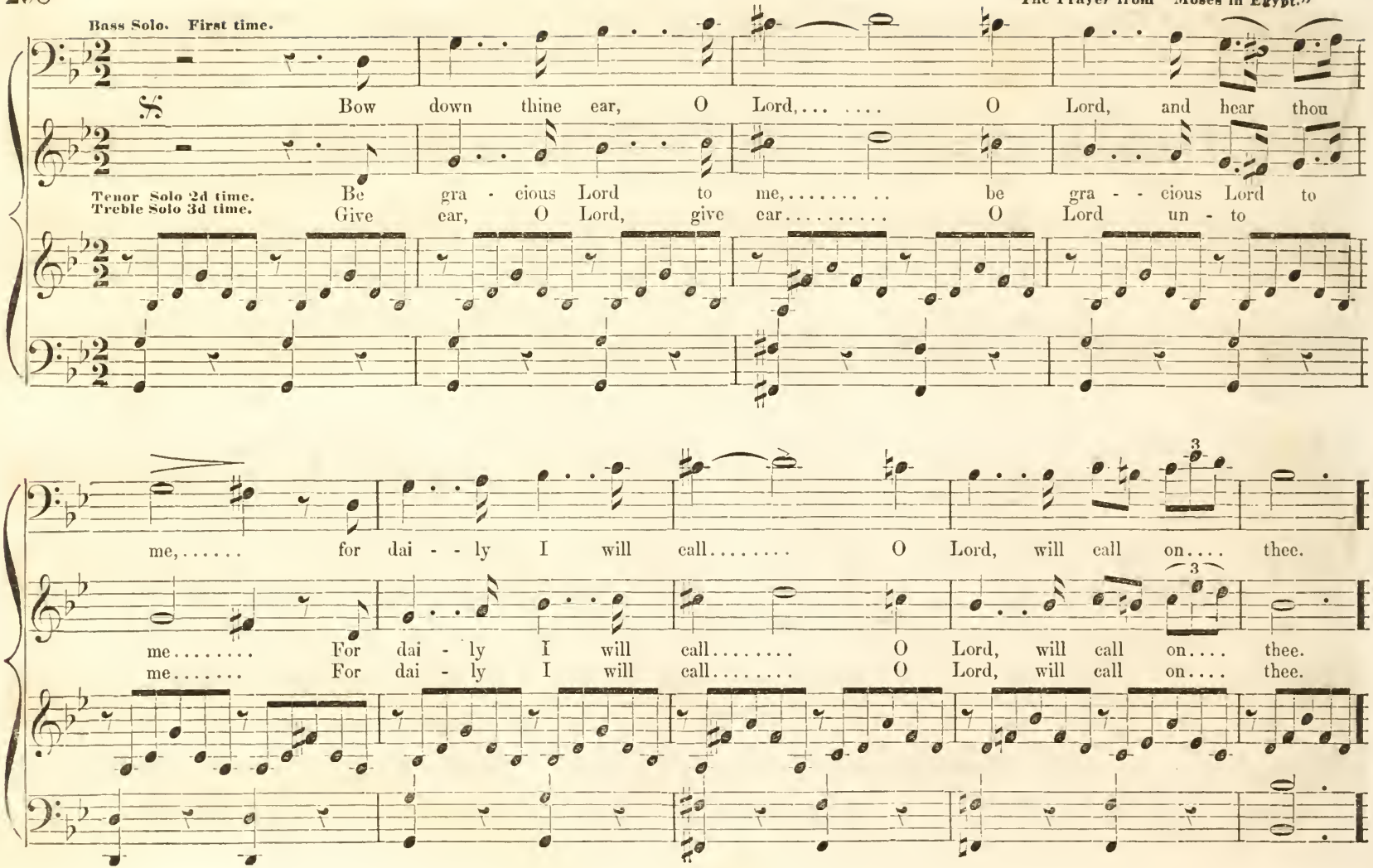
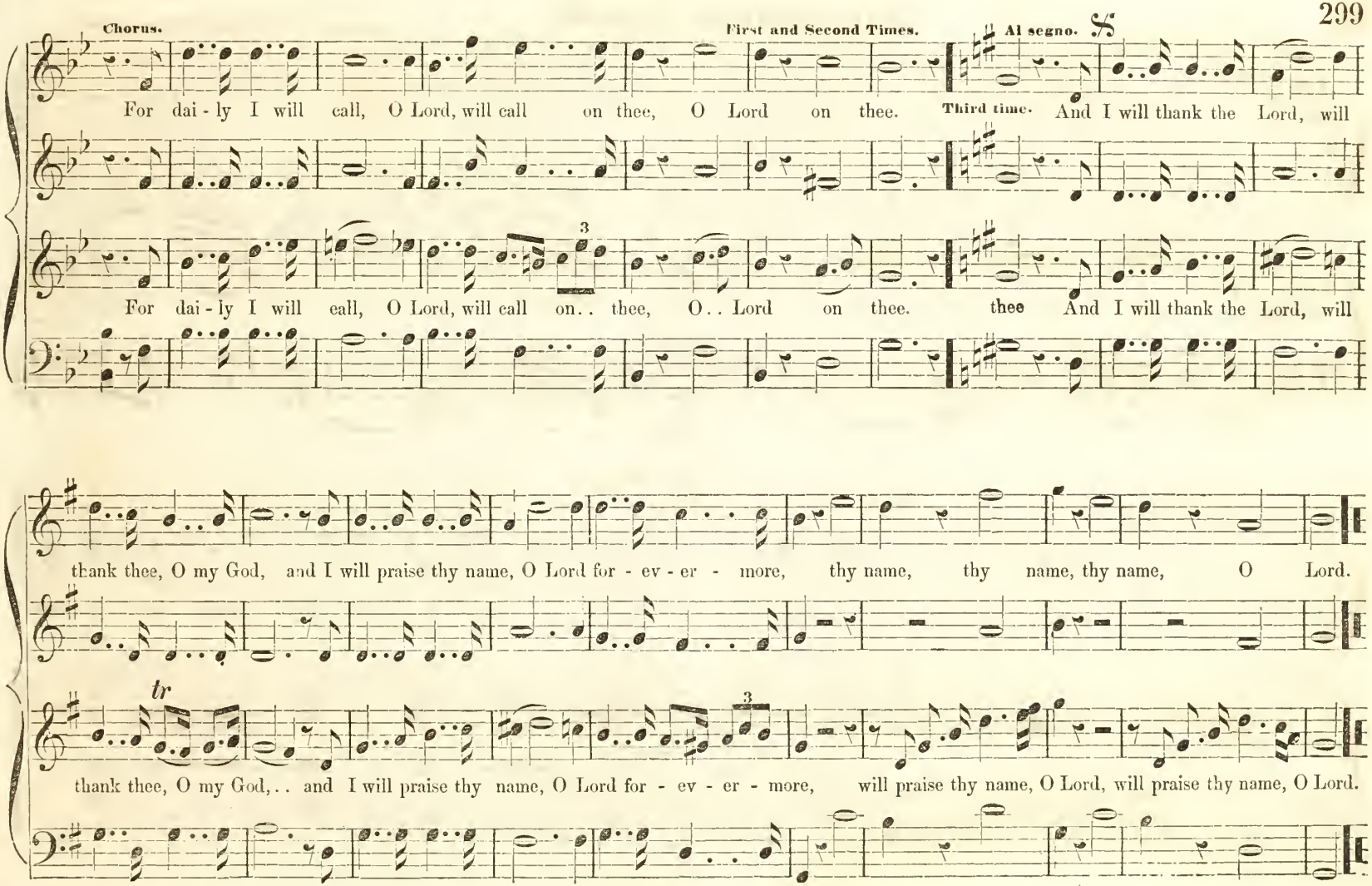
From PASQUALE CAFFARO.

N. B. The above sequence is not surpassed by any thing in the writings of Handel, or Bach.

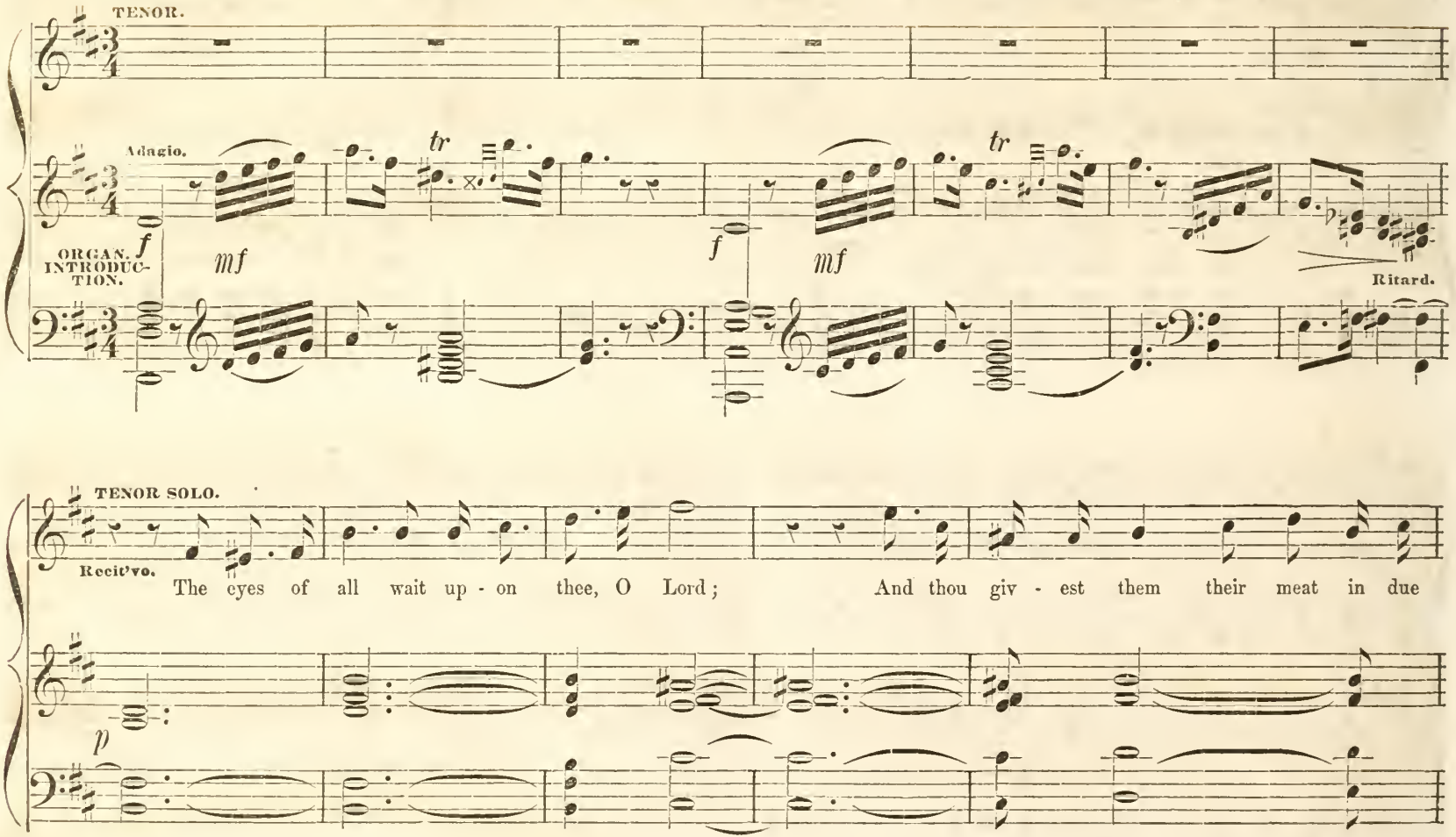
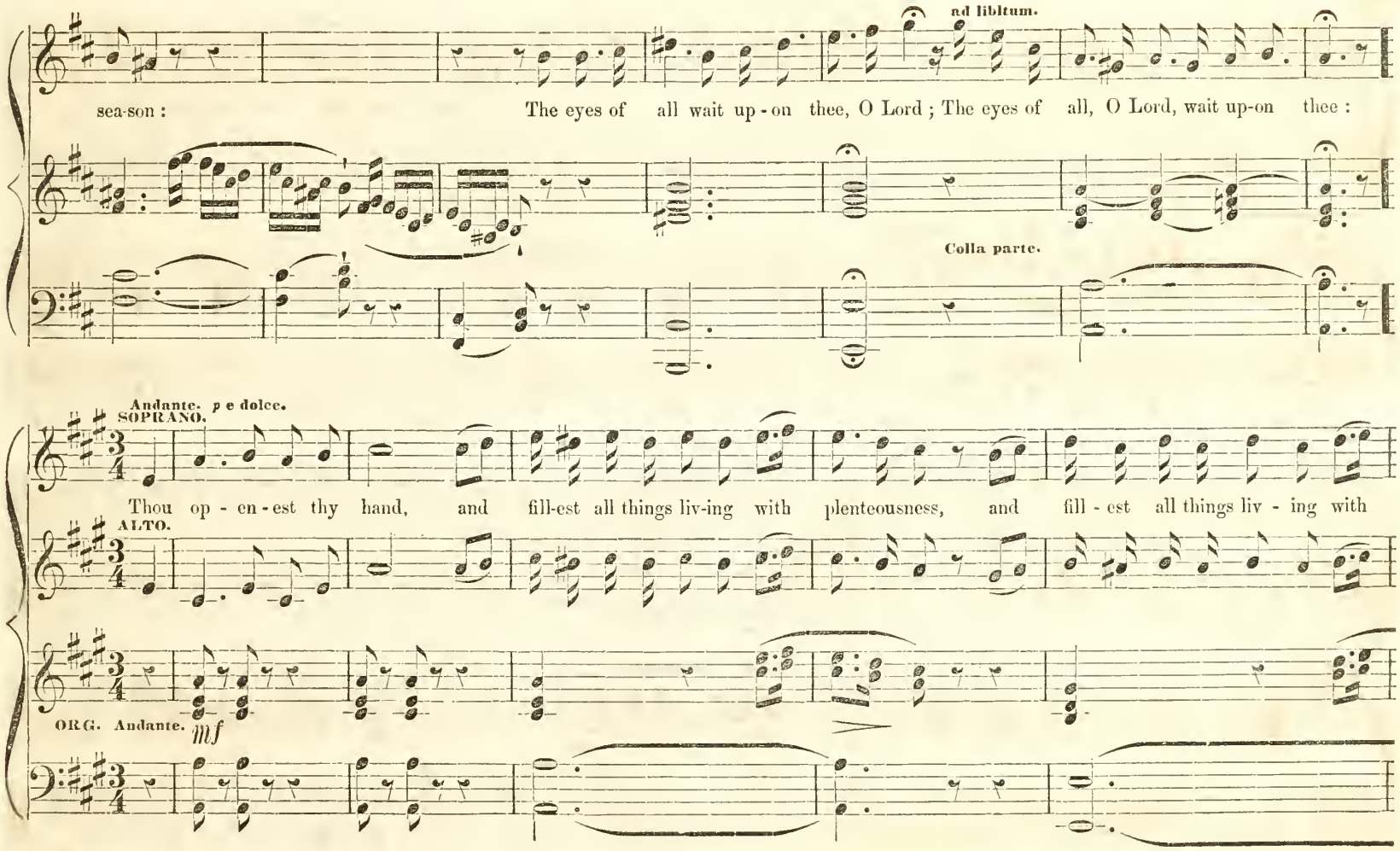
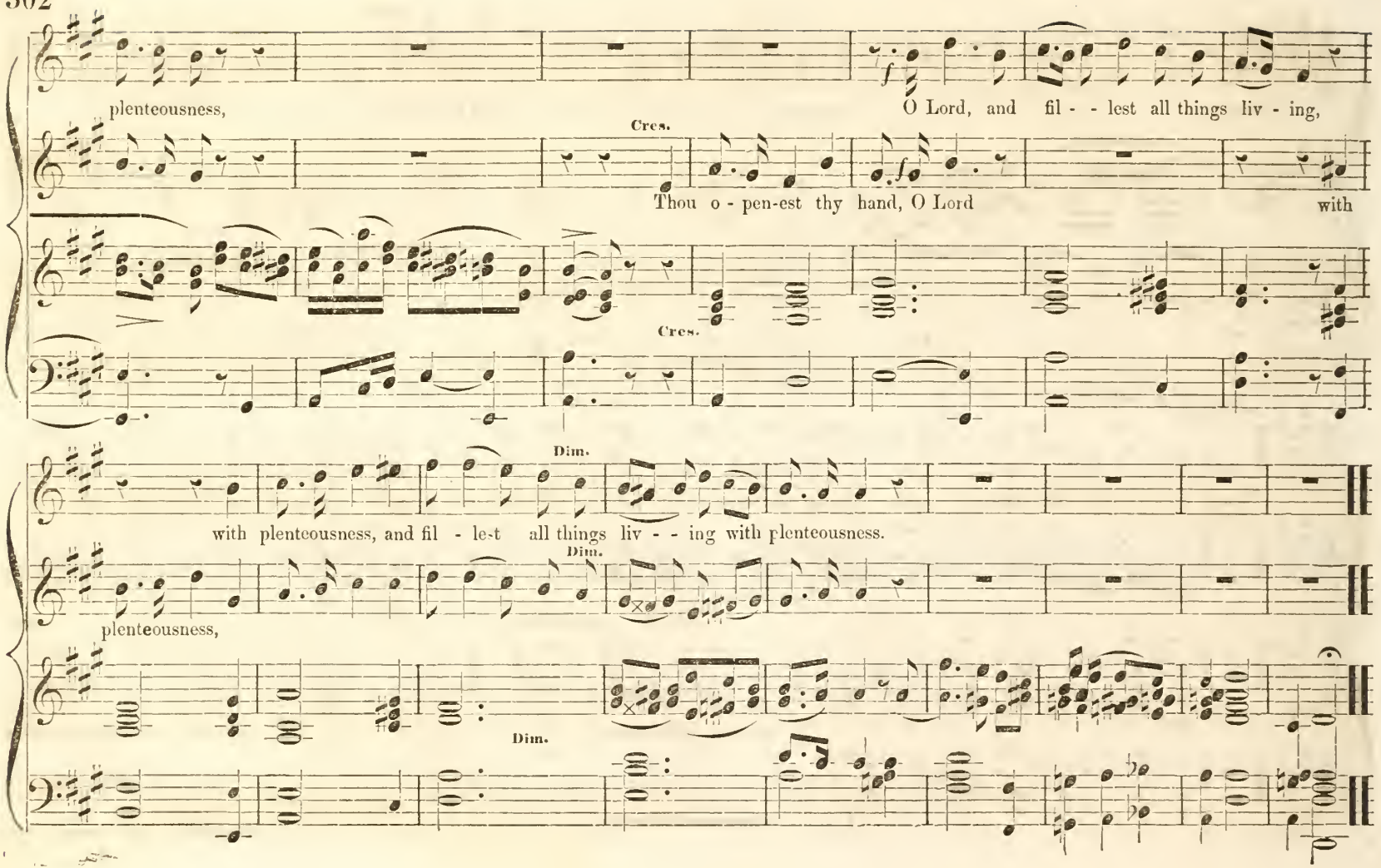
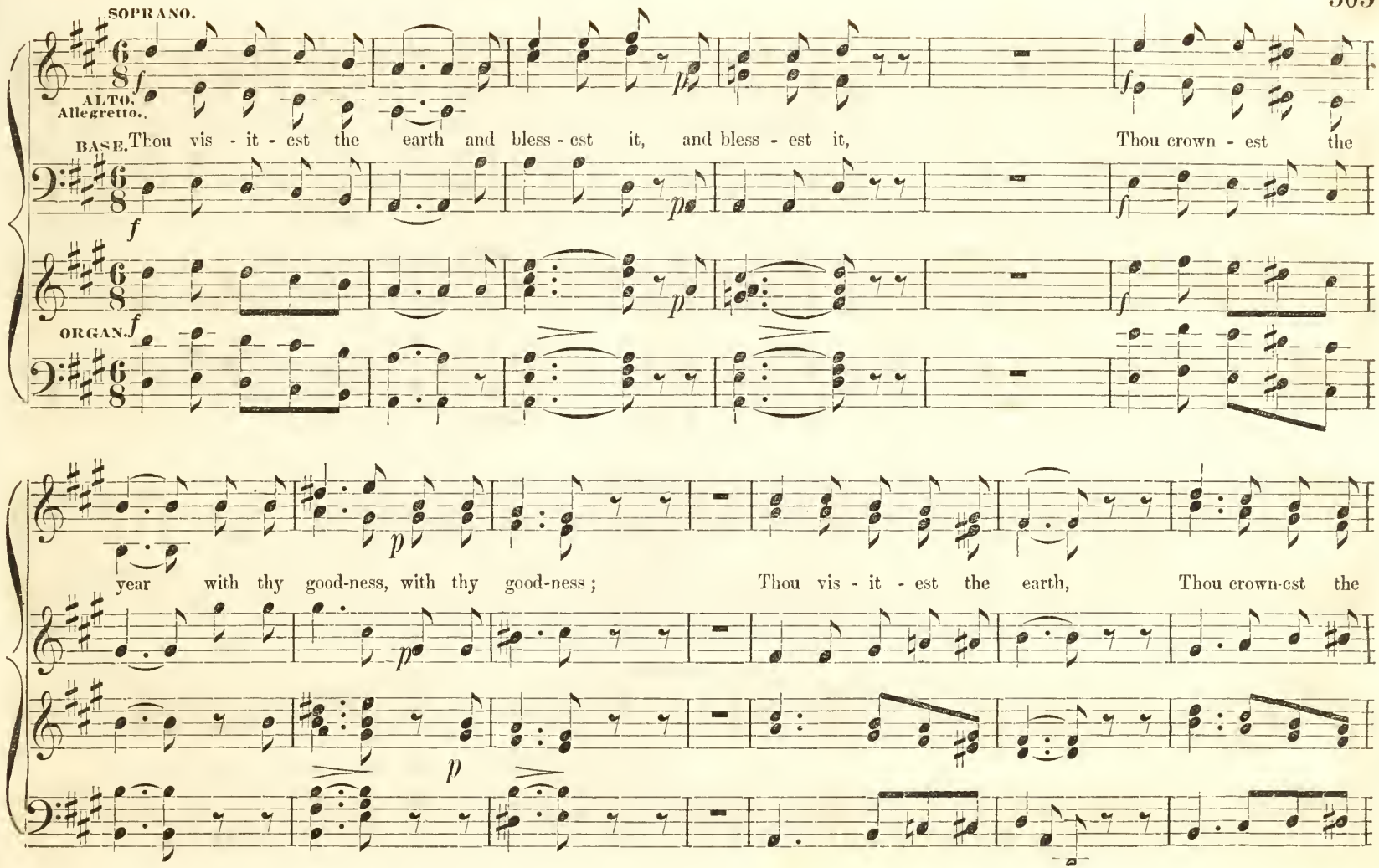
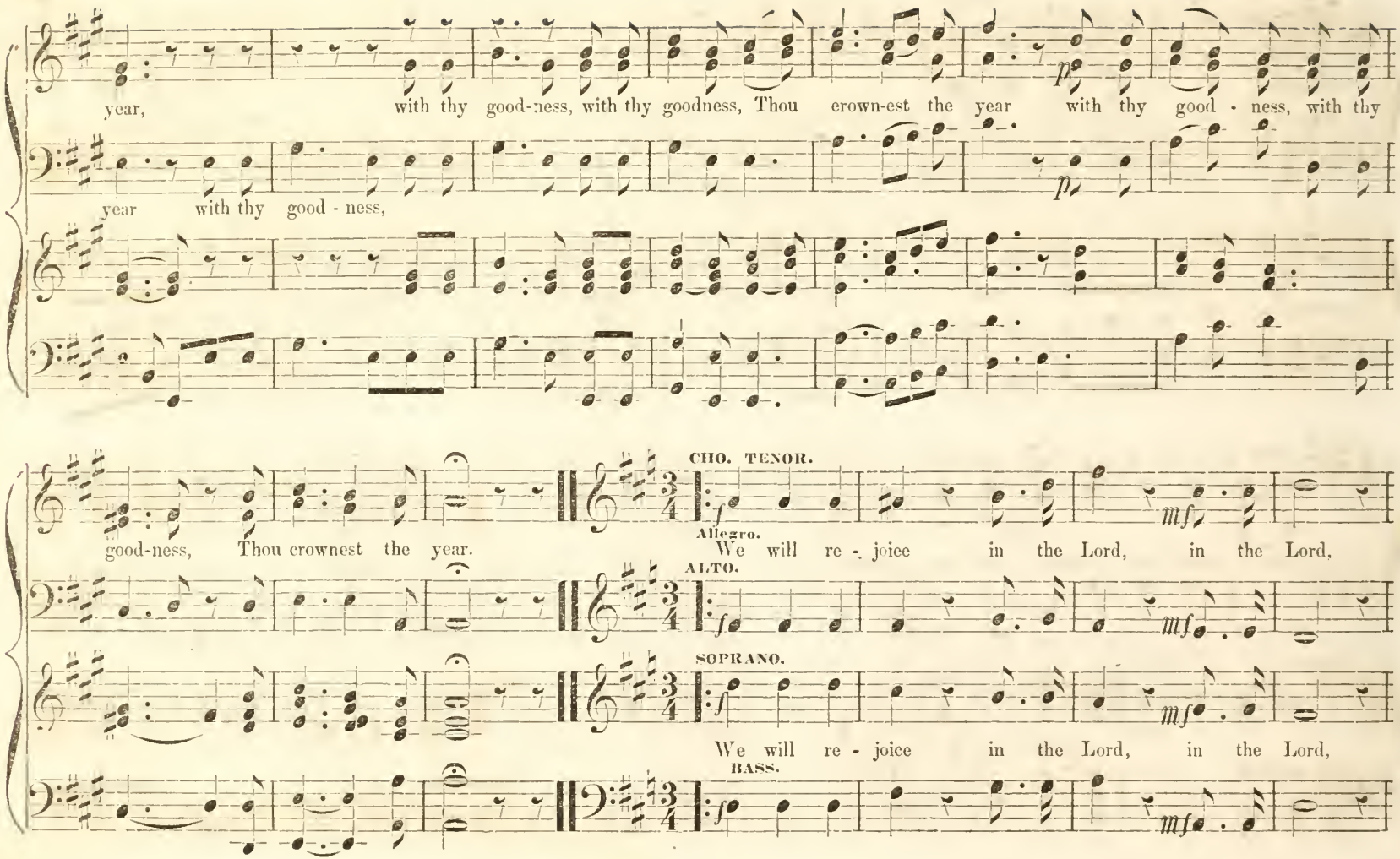
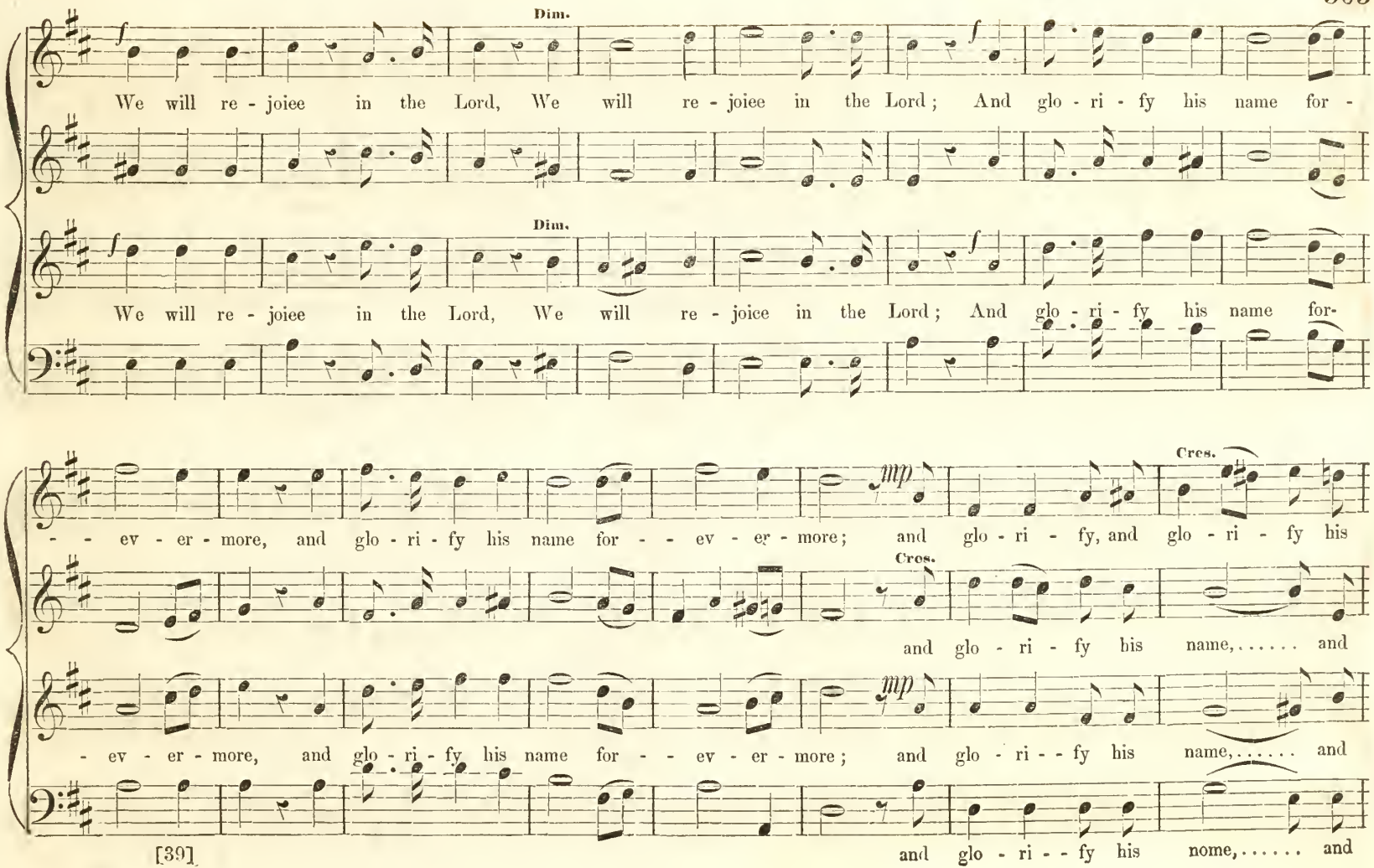
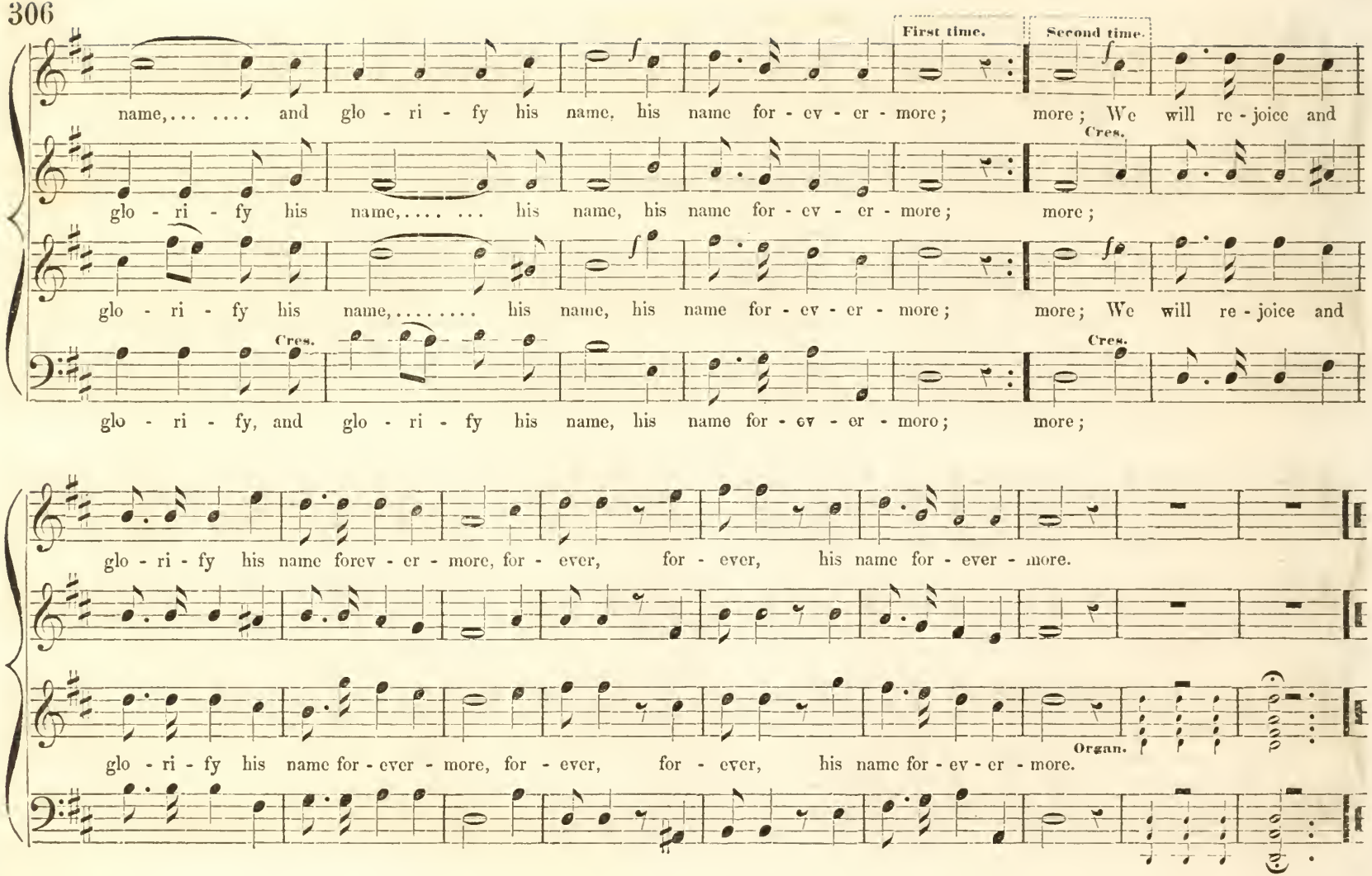
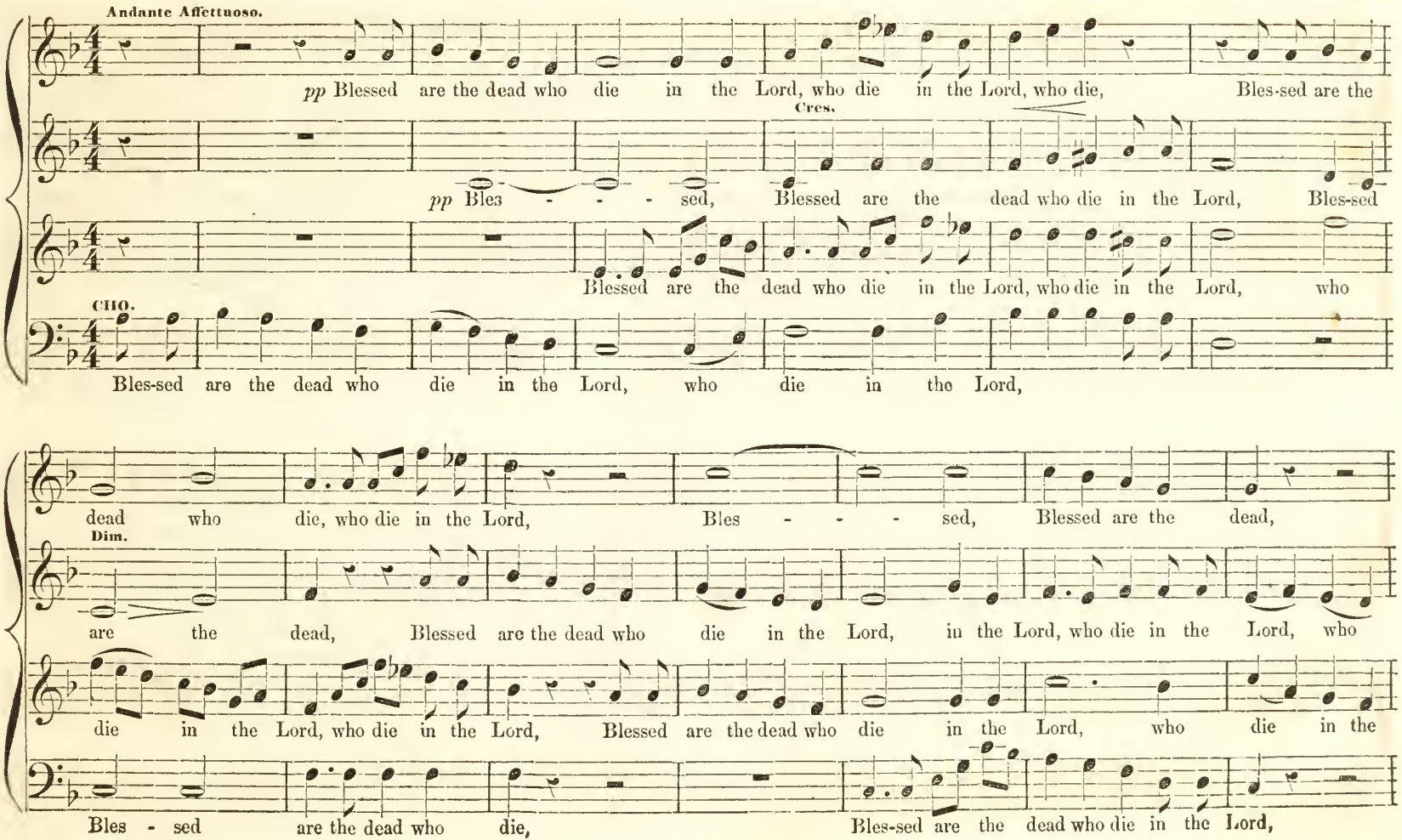
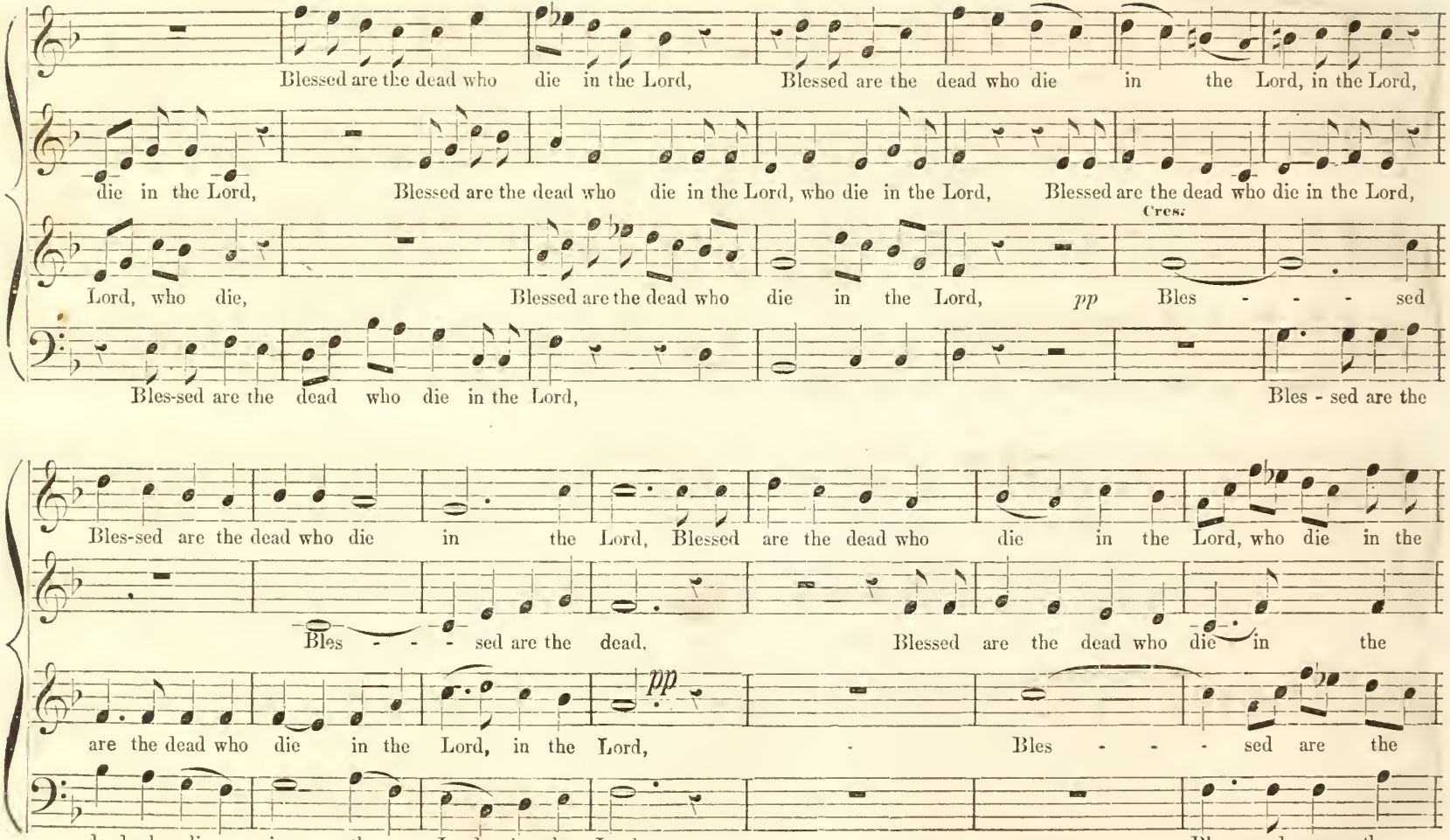
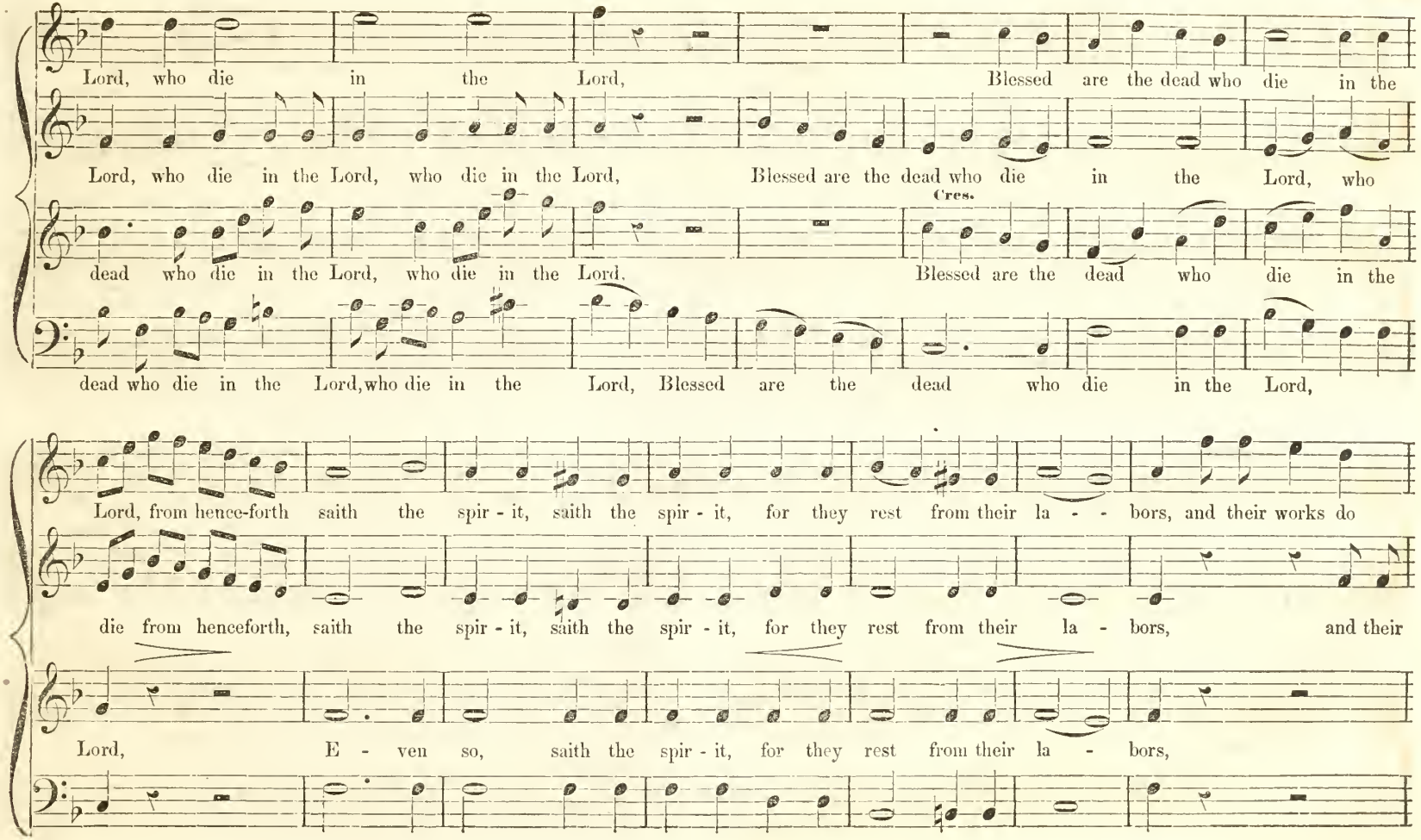
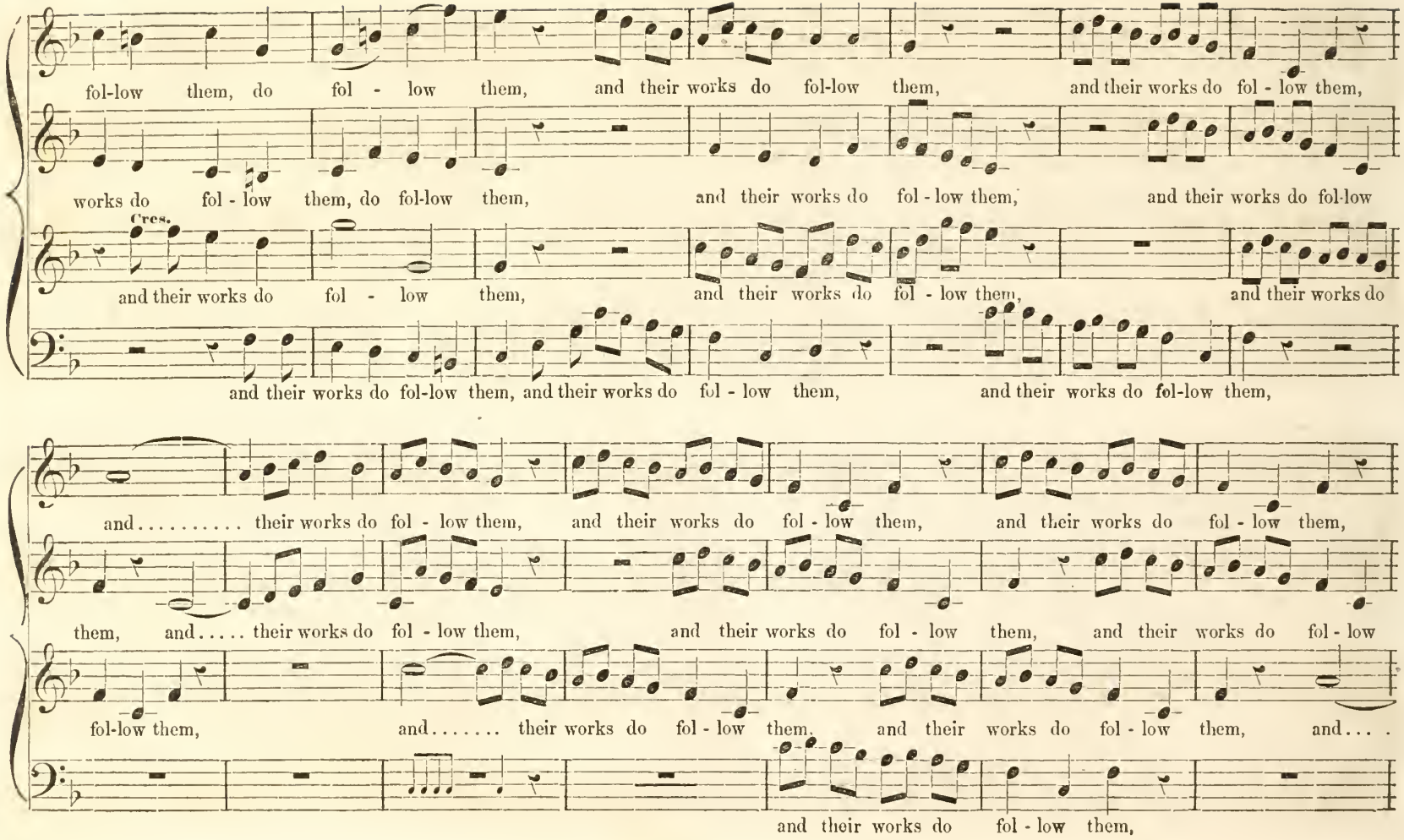
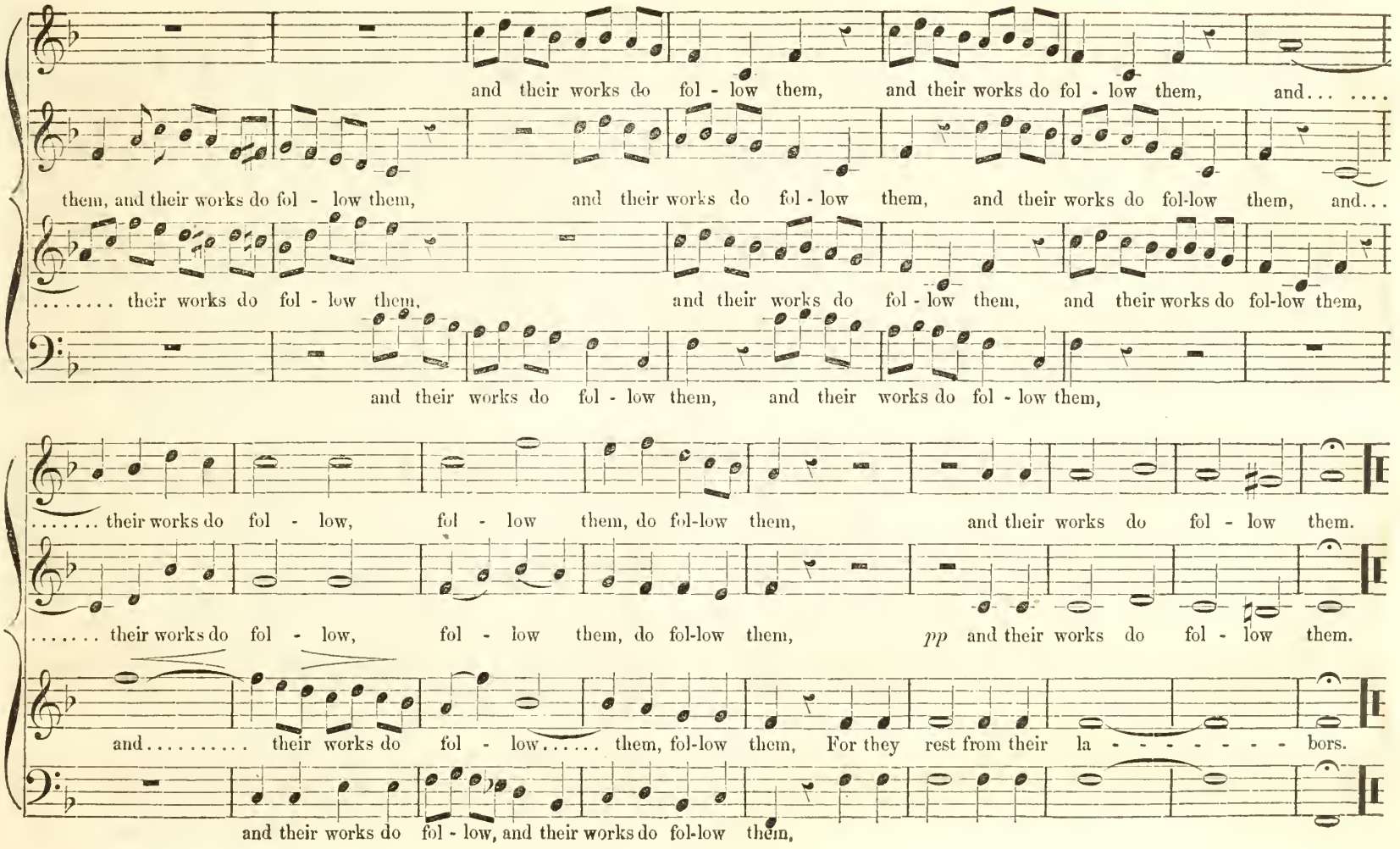

those who do all right - cous - - ness, Bless - ed is he
Bless - - - ed are those who.. walk in the steps of the righteous, the right - cous, God will bless him.
Bless - ed is the man.. who.. walketh in the steps of the right - cous, the steps of the right - eous, God will bless him.
Blest is he that.. walketh in the steps of the right - eous, God will bless him.
in ad - ver - si - ty, Yea, in sor - row, As in prosper - i - ty, Yea, in ad-
God will bless him, Yea, in sor - row, God will bless him,
God will bless him, Yea, in sor - row, God will bless him,

Più Mosso.
- - ver - si - ty,
Blessed are the peo - ple that al - ways keep the ho - ly laws of
God will bless those that keep his ho - ly laws;
Più Mosso.
God will bless those that keep his ho - ly laws; Blessed are the peo - ple that al - ways keep the ho - ly laws of
God, the Lord God of Hosts. They shall praise the Lord of Hosts, praise the Lord God of Hosts, the Lord God of Hosts.
Stringendo e Crescendo.
God, the Lord God of Hosts. They shall praise the Lord of Hosts, praise the Lord God of Hosts, the Lord God of Hosts.

MOTETT. "O great is the depth."

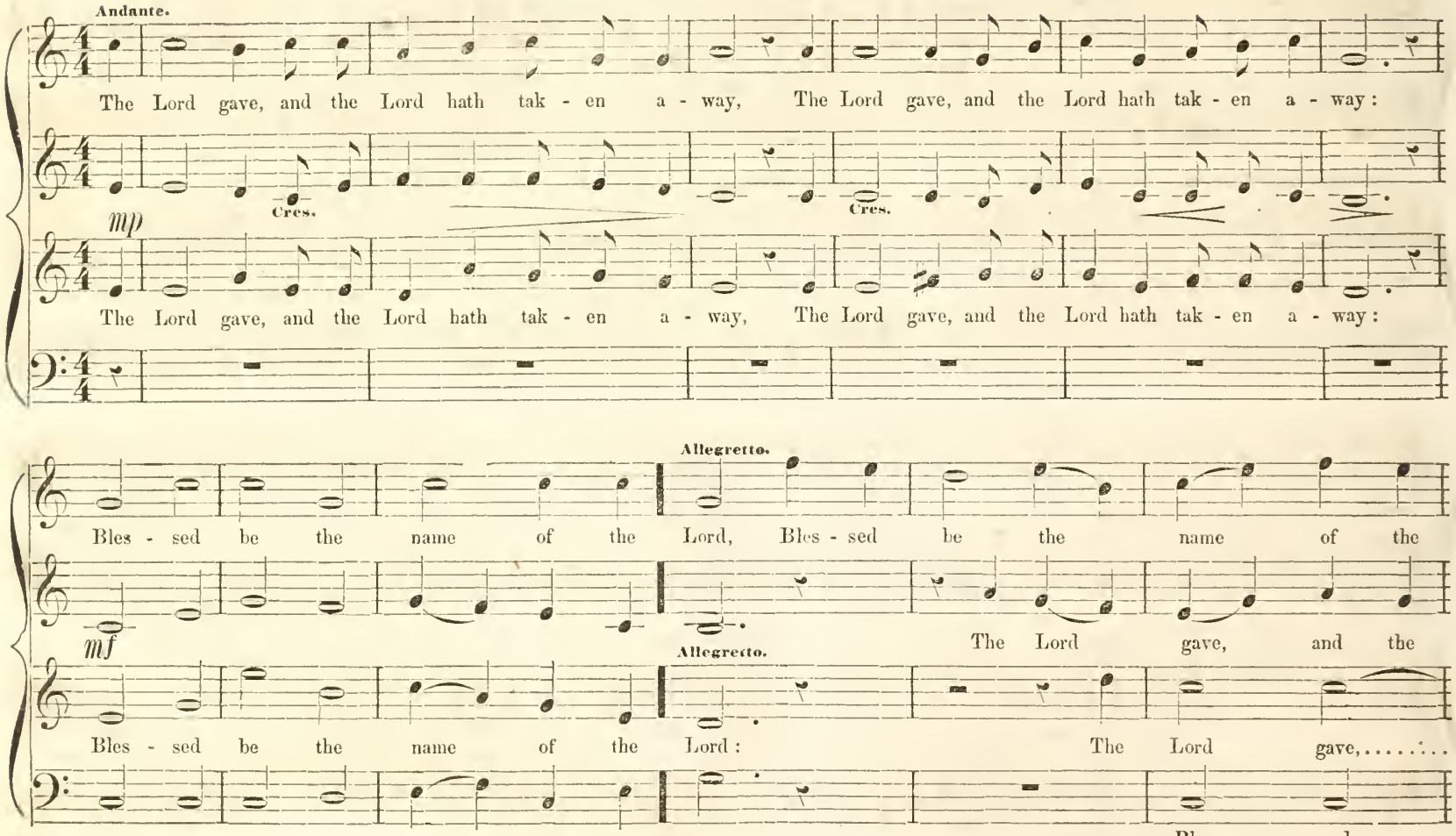
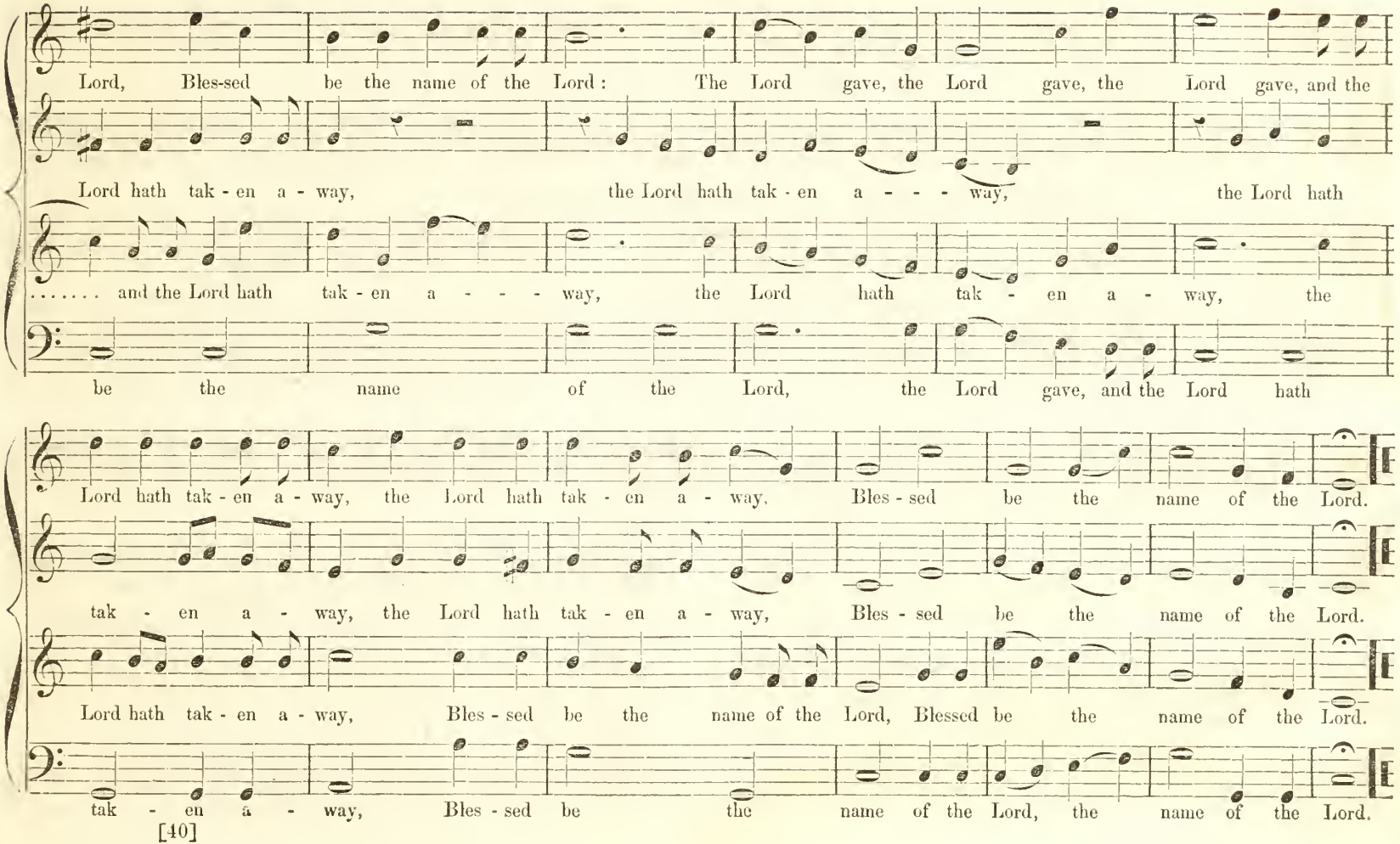
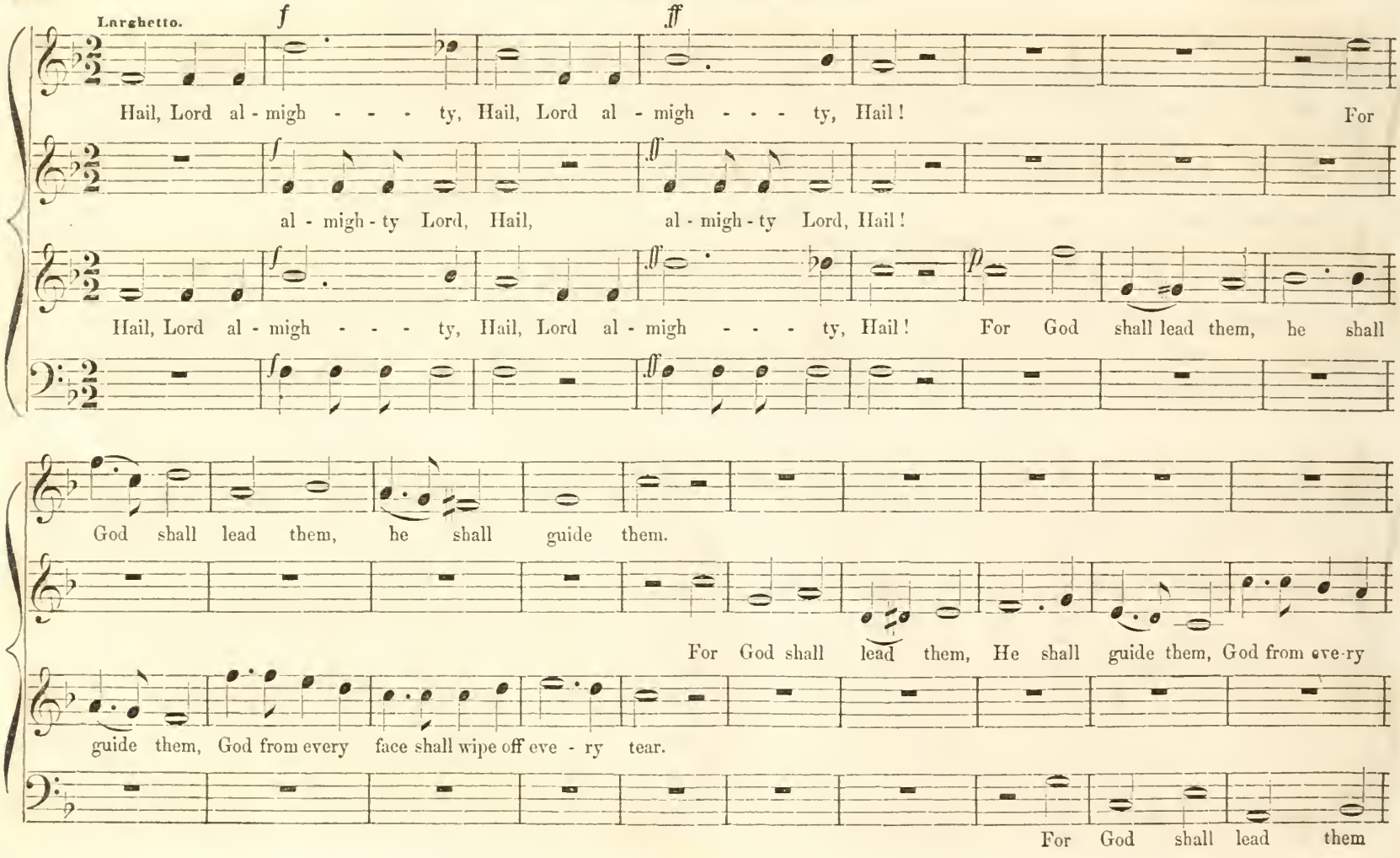
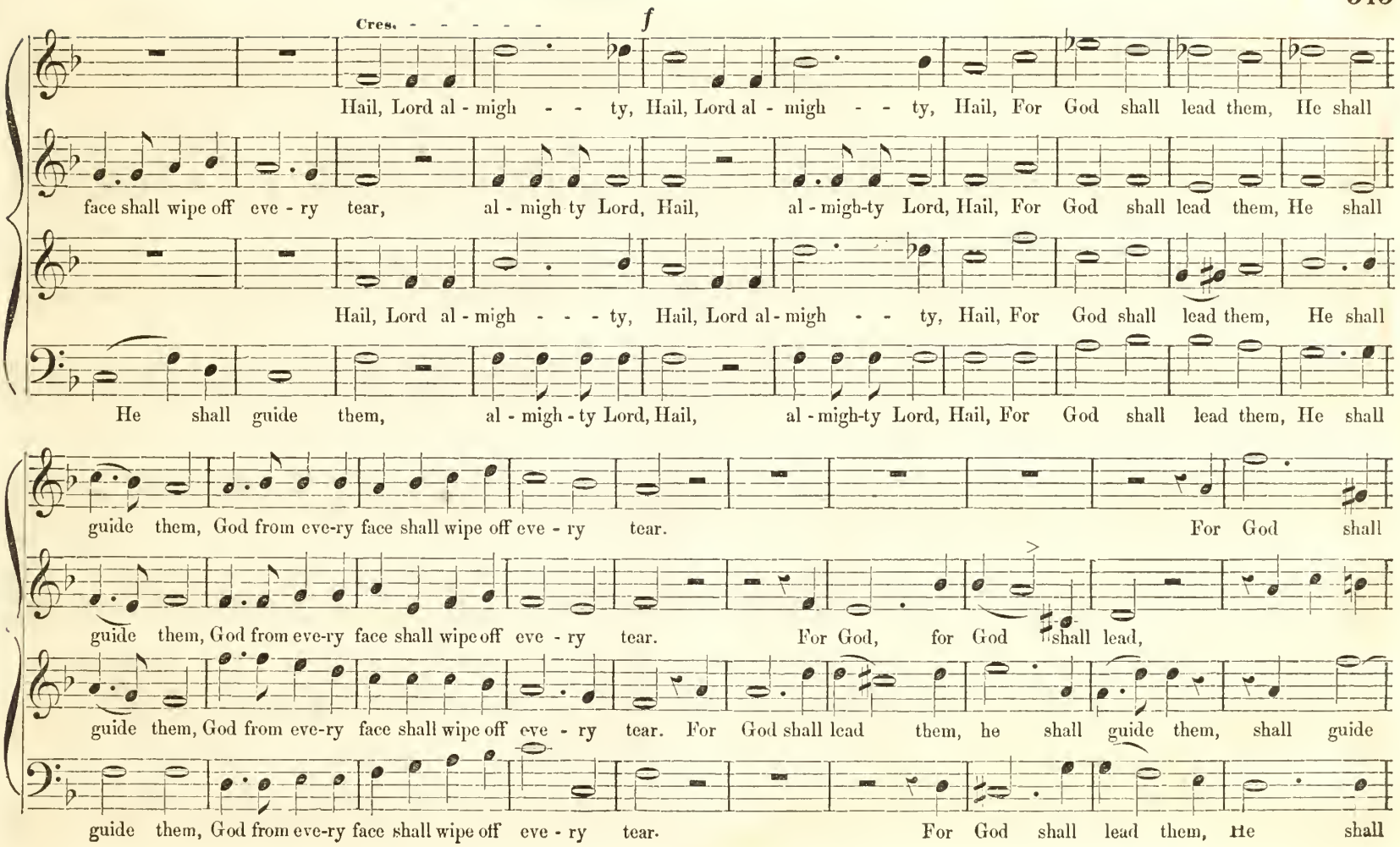
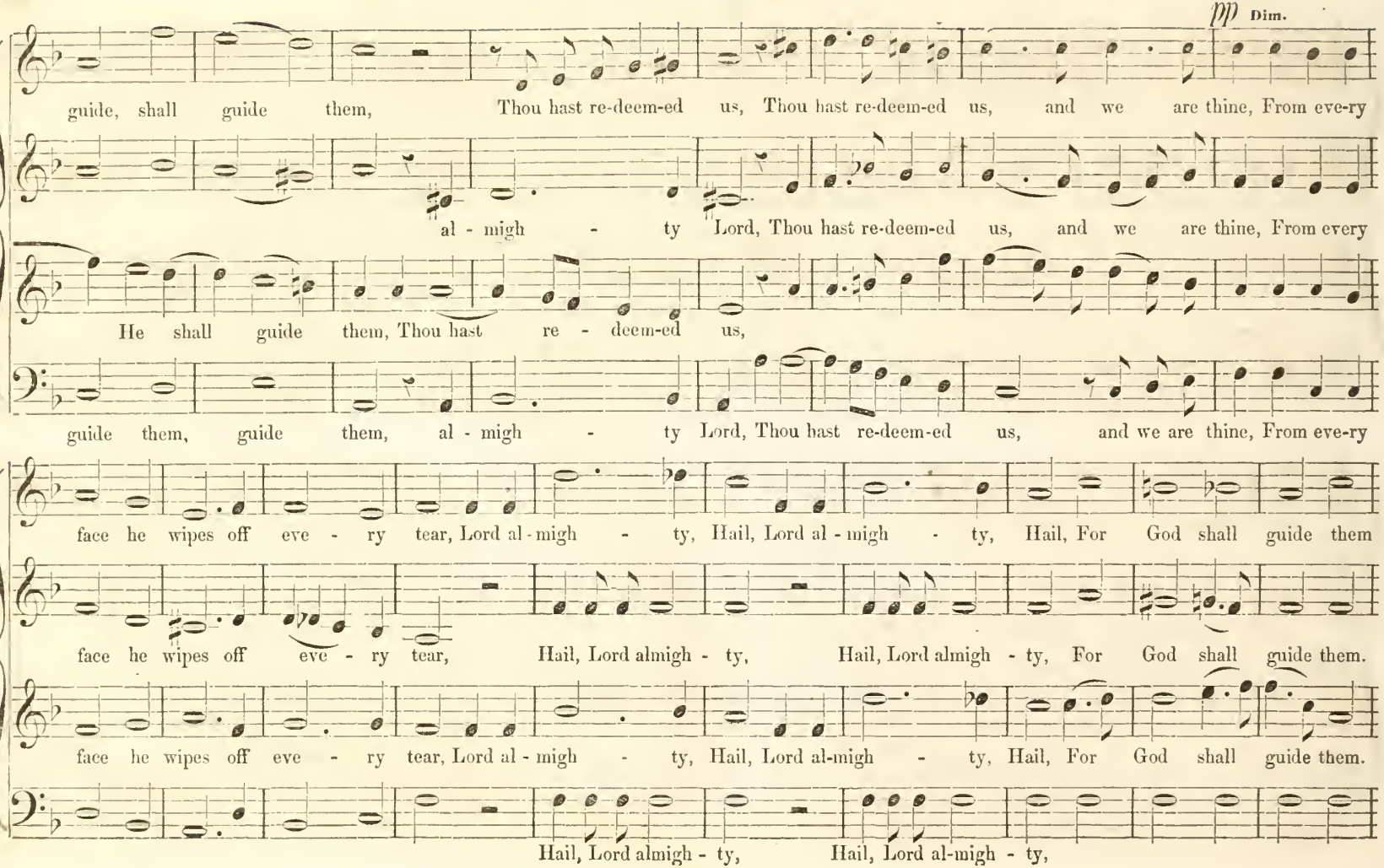
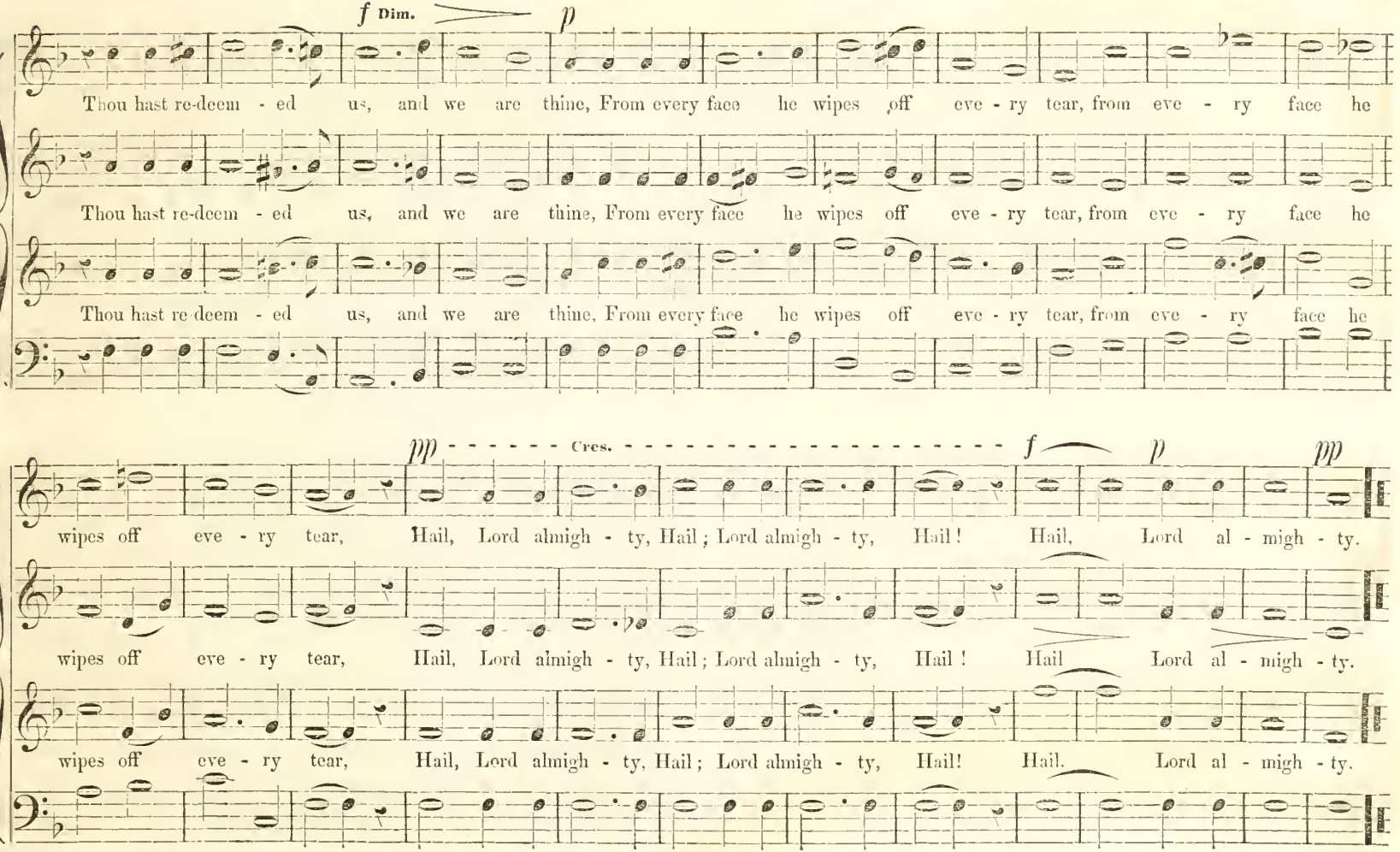
From the ORATORIO of ST. PAUL.
MENDELSSOHN.

- ther, O great is the wis - - dom, O great is the
God! O great is the wis - - dom, O great is the wis - - - - - -
God! O great is the wis - - dom, O great
- ther, O great is the wis - - dom, O great is the knowl - -
wis - dom, O great is the wis - dom and knowl - edge of the Fa - ther!
- dom, O great is the depth..... of the wisdom, and of the knowl - edge of our God!
is the knowl - edge, O great is the wis - - dom, the wis - dom and knowl - edge of our God!
- edge,..... great is the depth of the wis - dom and knowledge of the Fa - ther!

Bow down thine Ear.

The Prayer from "Moses in Egypt."

Chorus.
First and Second Times.
Al segno.
For dai - ly I will call, O Lord, will call on thee, O Lord on thee.
Third time.
And I will thank the Lord, will
For dai - ly I will eall, O Lord, will call on.. thee, O.. Lord on thee.
thee
And I will thank the Lord, will
thank thee, O my God, and I will praise thy name, O Lord for - ev - er - more, thy name, thy name, thy name, O Lord.
tr
thank thee, O my God,.. and I will praise thy name, O Lord for - ev - er - more, will praise thy name, O Lord, will praise thy name, O Lord.

Composed by MANUEL FENOLLOSA.

ad libitum.
sea-son :
The eyes of all wait up-on thee, O Lord ; The eyes of all, O Lord, wait up-on thee :
Colla parte.
Andante. p e dolce.
SOPRANO.
Thou op-en-est thy hand, and fill-est all things liv-ing with plenteousness, and fill-est all things liv-ing with
ALTO.
ORG. Andante.
mf

plenteousness,
O Lord, and fil - - lest all things liv - ing,
Cres.
Thou o - pen-est thy hand, O Lord
with
Cres.
Dim.
with plenteousness, and fil - le-st all things liv - - ing with plenteousness.
Dim.
plenteousness,
Dim.

SOPRANO.
ALTO.
Allegretto.
BASE.
ORGAN.
Thou vis - it - est the earth and bless - est it, and bless - est it, Thou crown - est the
year with thy good-ness, with thy good-ness; Thou vis - it - est the earth, Thou crown-est the

year, with thy good-ness, with thy goodness, Thou crown-est the year with thy good - ness, with thy
year with thy good - ness,
p
p
good-ness, Thou crownest the year.
CHO. TENOR.
Allegro.
We will re - joice in the Lord, in the Lord,
ALTO.
SOPRANO.
We will re - joice in the Lord, in the Lord,
BASS.
f
mf

Dim.
We will re - joiee in the Lord, We will re - joiee in the Lord; And glo - ri - fy his name for -
Dim.
We will re - joiee in the Lord, We will re - joice in the Lord; And glo - ri - fy his name for-
Cres.
- - ev - er - more, and glo - ri - fy his name for - - ev - er - more; and glo - ri - fy, and glo - ri - fy his
Cres.
and glo - ri - fy his name,..... and
- ev - er - more, and glo - ri - fy his name for - - ev - er - more; and glo - ri - - fy his name,..... and
and glo - ri - - fy his nome,..... and

First time.
Second time.
name,... .... and glo - ri - fy his name, his name for - ev - er - more; more; We will re - joice and
Cres.
glo - ri - fy his name,.... ... his name, his name for - ev - er - more; more;
glo - ri - fy his name,..... his name, his name for - ev - er - more; more; We will re - joice and
Cres.
Cres.
glo - ri - fy, and glo - ri - fy his name, his name for - ev - er - more; more;
glo - ri - fy his name forev - er - more, for - ever, for - ever, his name for - ever - more.
glo - ri - fy his name for - ever - more, for - ever, for - ever, his name for - ev - er - more.
Organ.

Andante Affettuoso.
pp Blessed are the dead who die in the Lord, who die in the Lord, who die, Bles-sed are the
Cres.
pp Bles - - - sed, Blessed are the dead who die in the Lord, Bles-sed
Blessed are the dead who die in the Lord, who die in the Lord, who
CHO.
Bles-sed are the dead who die in the Lord, who die in the Lord,
dead who die, who die in the Lord, Bles - - - sed, Blessed are the dead,
Dim.
are the dead, Blessed are the dead who die in the Lord, in the Lord, who die in the Lord, who
die in the Lord, who die in the Lord, Blessed are the dead who die in the Lord, who die in the
Bles - sed are the dead who die, Bles-sed are the dead who die in the Lord,

Blessed are the dead who die in the Lord, Blessed are the dead who die in the Lord, in the Lord,
die in the Lord, Blessed are the dead who die in the Lord, who die in the Lord, Blessed are the dead who die in the Lord,
Lord, who die, Blessed are the dead who die in the Lord, Cres. pp Bles - - - sed
Bles-sed are the dead who die in the Lord, Bles - sed are the
Bles-sed are the dead who die in the Lord, Blessed are the dead who die in the Lord, who die in the
Bles - - - sed are the dead. Blessed are the dead who die in the
are the dead who die in the Lord, in the Lord, pp Bles - - - sed are the
dead who die in the Lord, in the Lord, Bles - sed are the

Lord, who die in the Lord, Blessed are the dead who die in the
Lord, who die in the Lord, who die in the Lord, Blessed are the dead who die in the Lord, who
Cres.
dead who die in the Lord, who die in the Lord. Blessed are the dead who die in the
dead who die in the Lord, who die in the Lord, Blessed are the dead who die in the Lord,
Lord, from hence-forth saith the spir - it, saith the spir - it, for they rest from their la - - bors, and their works do
die from henceforth, saith the spir - it, saith the spir - it, for they rest from their la - bors, and their
Lord, E - ven so, saith the spir - it, for they rest from their la - bors,

fol-low them, do fol - low them, and their works do fol-low them, and their works do fol - low them,
works do fol - low them, do fol-low them, and their works do fol - low them, and their works do fol-low
Cres.
and their works do fol - low them, and their works do fol - low them, and their works do
and their works do fol-low them, and their works do fol - low them, and their works do fol-low them,
and..... their works do fol - low them, and their works do fol - low them, and their works do fol - low them,
them, and..... their works do fol - low them, and their works do fol - low them, and their works do fol - low
fol-low them, and..... their works do fol - low them, and their works do fol - low them, and....
and their works do fol - low them,

and their works do fol - low them, and their works do fol - low them, and... ....
them, and their works do fol - low them, and their works do fol - low them, and their works do fol-low them, and...
..... their works do fol - low them, and their works do fol - low them, and their works do fol-low them,
and their works do fol - low them, and their works do fol - low them,
..... their works do fol - low, fol - low them, do fol-low them, and their works do fol - low them.
..... their works do fol - low, fol - low them, do fol-low them, pp and their works do fol - low them.
and..... their works do fol - low..... them, fol-low them, For they rest from their la - - - - - - - bors.
and their works do fol - low, and their works do fol-low them,

SENTENCE. "The Lord gave."

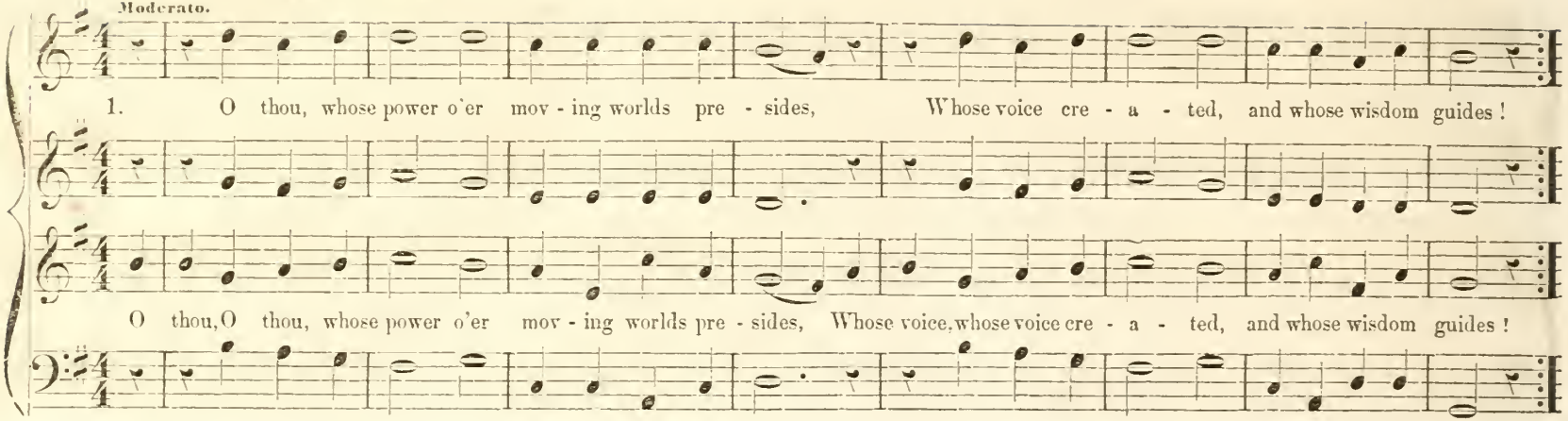
FOR FUNERAL OCCASIONS.

Lord, Bles-sed be the name of the Lord: The Lord gave, the Lord gave, the Lord gave, and the
Lord hath tak - en a - way, the Lord hath tak - en a - - - - way, the Lord hath
..... and the Lord hath tak - en a - - - - way, the Lord hath tak - en a - way, the
be the name of the Lord, the Lord gave, and the Lord hath
Lord hath tak - en a - way, the Lord hath tak - en a - way. Bles - sed be the name of the Lord.
tak - en a - way, the Lord hath tak - en a - way, Bles - sed be the name of the Lord.
Lord hath tak - en a - way, Bles - sed be the name of the Lord, Blessed be the name of the Lord.
tak - en a - way, Bles - sed be the name of the Lord, the name of the Lord.

Larghetto.
f
ff
Hail, Lord al - migh - - - ty, Hail, Lord al - migh - - - ty, Hail! For
al - migh - ty Lord, Hail, al - migh - ty Lord, Hail!
Hail, Lord al - migh - - - ty, Hail, Lord al - migh - - - ty, Hail! For God shall lead them, he shall
God shall lead them, he shall guide them.
For God shall lead them, He shall guide them, God from eve-ry
guide them, God from every face shall wipe off eve - ry tear.
For God shall lead them

Cres. - - - - - f
Hail, Lord al - migh - - ty, Hail, Lord al - migh - - ty, Hail, For God shall lead them, He shall
face shall wipe off eve - ry tear, al - migh ty Lord, Hail, al - migh-ty Lord, Hail, For God shall lead them, He shall
Hail, Lord al - migh - - - ty, Hail, Lord al - migh - - ty, Hail, For God shall lead them, He shall
He shall guide them, al - migh - ty Lord, Hail, al - migh-ty Lord, Hail, For God shall lead them, He shall
guide them, God from eve-ry face shall wipe off eve - ry tear. For God shall
guide them, God from eve-ry face shall wipe off eve - ry tear. For God, for God shall lead,
guide them, God from eve-ry face shall wipe off eve - ry tear. For God shall lead them, he shall guide them, shall guide
guide them, God from eve-ry face shall wipe off eve - ry tear. For God shall lead them, He shall

pp Dim.
guide, shall guide them, Thou hast re-deem-ed us, Thou hast re-deem-ed us, and we are thine, From eve-ry
al - migh - ty Lord, Thou hast re-deem-ed us, and we are thine, From every
He shall guide them, Thou hast re - deem-ed us,
guide them, guide them, al - migh - ty Lord, Thou hast re-deem-ed us, and we are thine, From eve-ry
face he wipes off eve - ry tear, Lord al - migh - ty, Hail, Lord al - migh - ty, Hail, For God shall guide them
face he wipes off eve - ry tear, Hail, Lord almigh - ty, Hail, Lord almigh - ty, For God shall guide them.
face he wipes off eve - ry tear, Lord al - migh - ty, Hail, Lord al-migh - ty, Hail, For God shall guide them.
Hail, Lord almigh - ty, Hail, Lord al-migh - ty,

f Dim.
p
Thou hast re-deem - ed us, and we are thine, From every face he wipes off eve - ry tear, from eve - ry face he
Thou hast re-deem - ed us, and we are thine, From every face he wipes off eve - ry tear, from eve - ry face he
Thou hast re-deem - ed us, and we are thine, From every face he wipes off eve - ry tear, from eve - ry face he
pp
Cres.
f
p
pp
wipes off eve - ry tear, Hail, Lord almigh - ty, Hail; Lord almigh - ty, Hail! Hail, Lord al - migh - ty.
wipes off eve - ry tear, Hail, Lord almigh - ty, Hail; Lord almigh - ty, Hail! Hail Lord al - migh - ty.
wipes off eve - ry tear, Hail, Lord almigh - ty, Hail; Lord almigh - ty, Hail! Hail. Lord al - migh - ty.

DIVINE INSPIRATION.

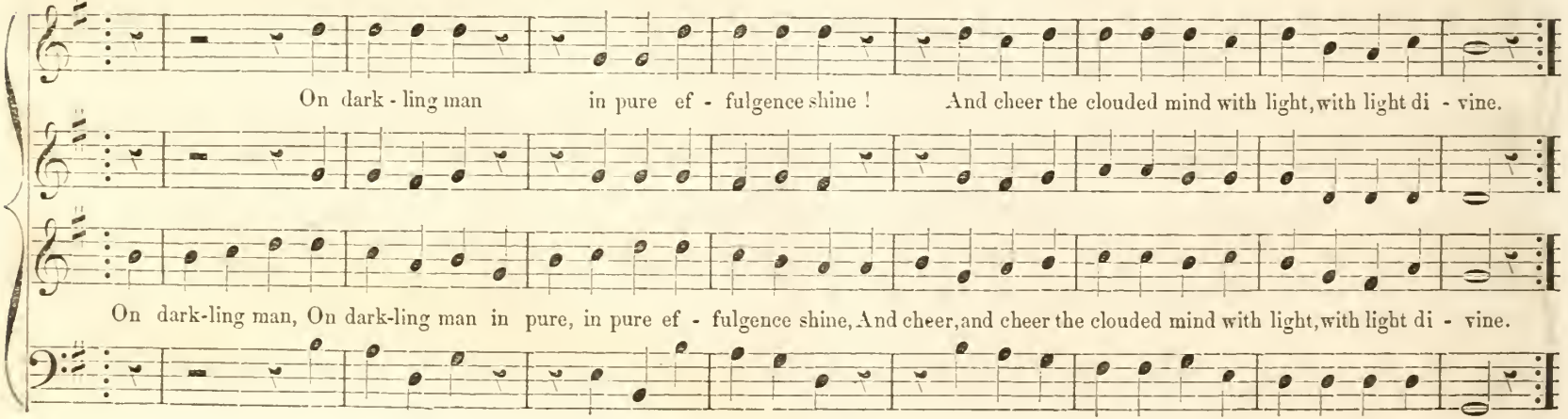
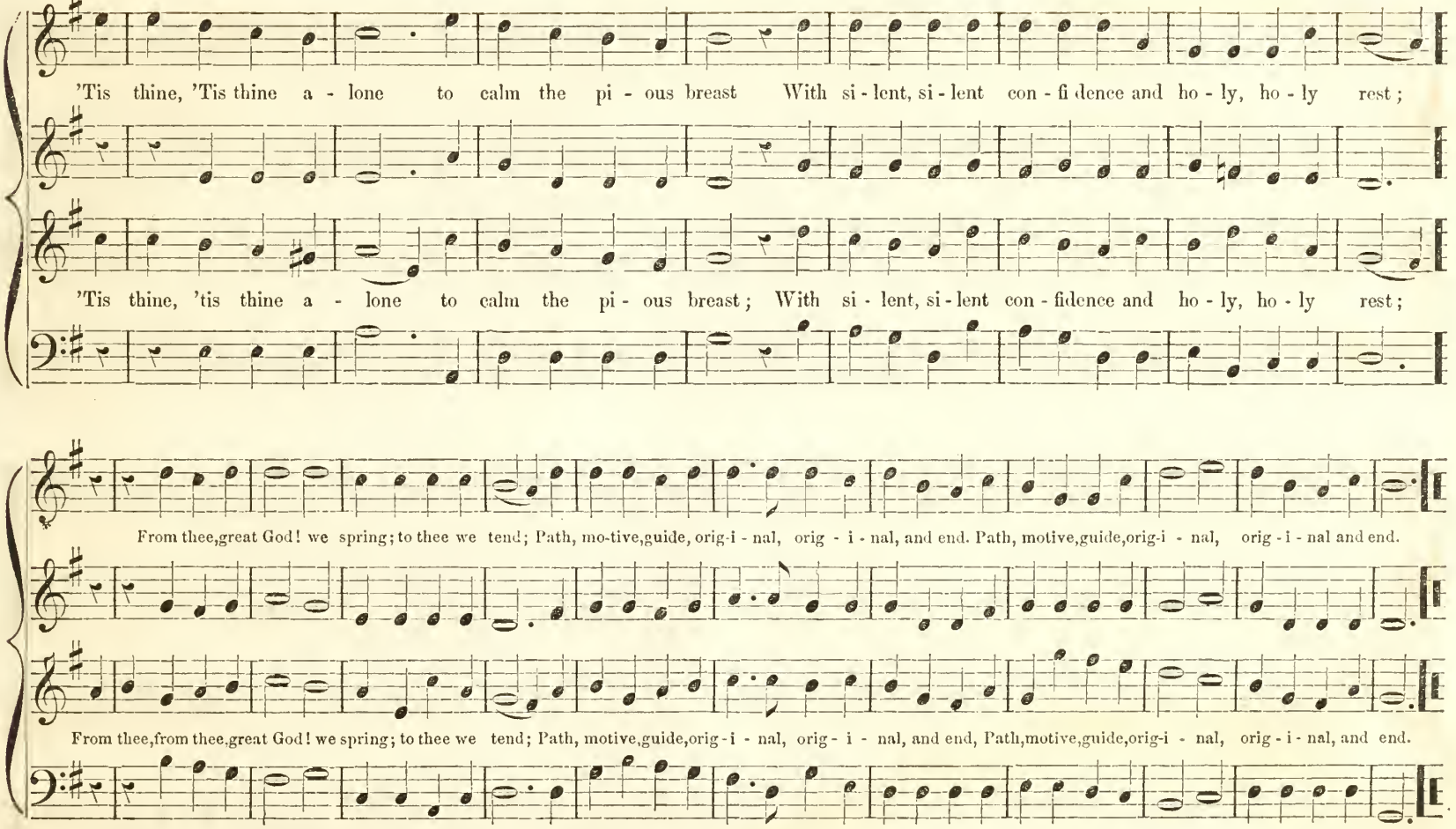
WHITAKER.

The melody to be sung as a solo the first time.

Moderato.

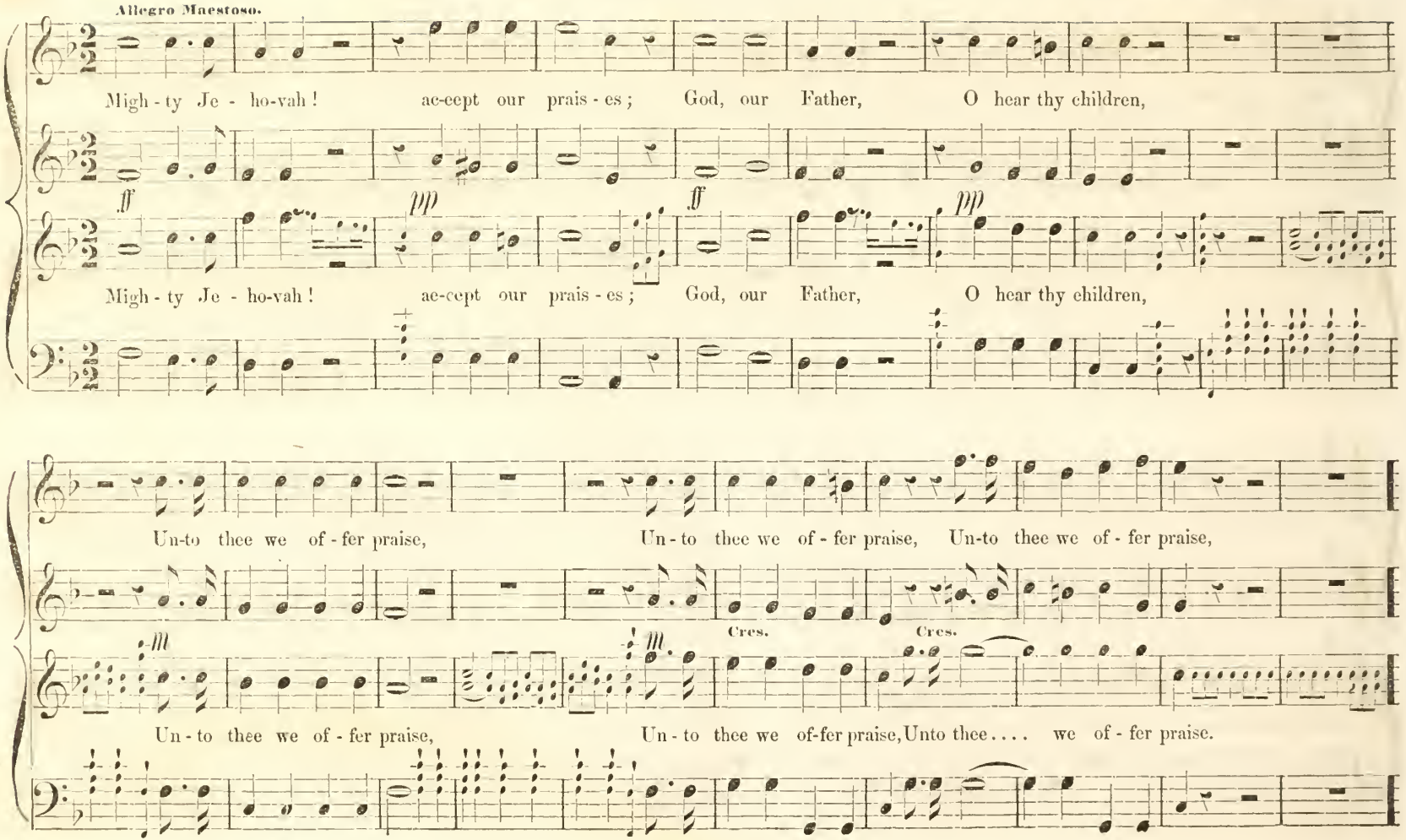
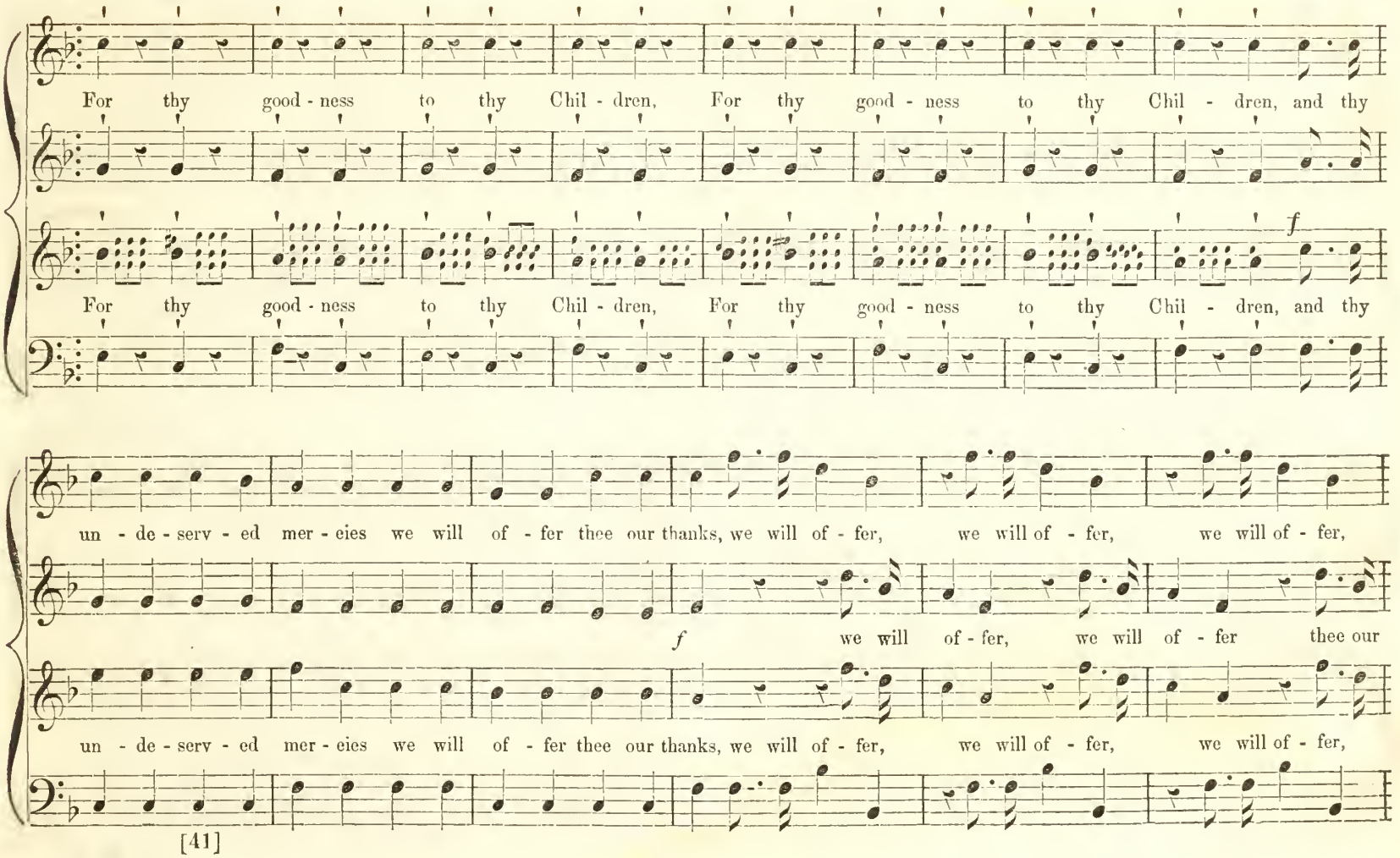
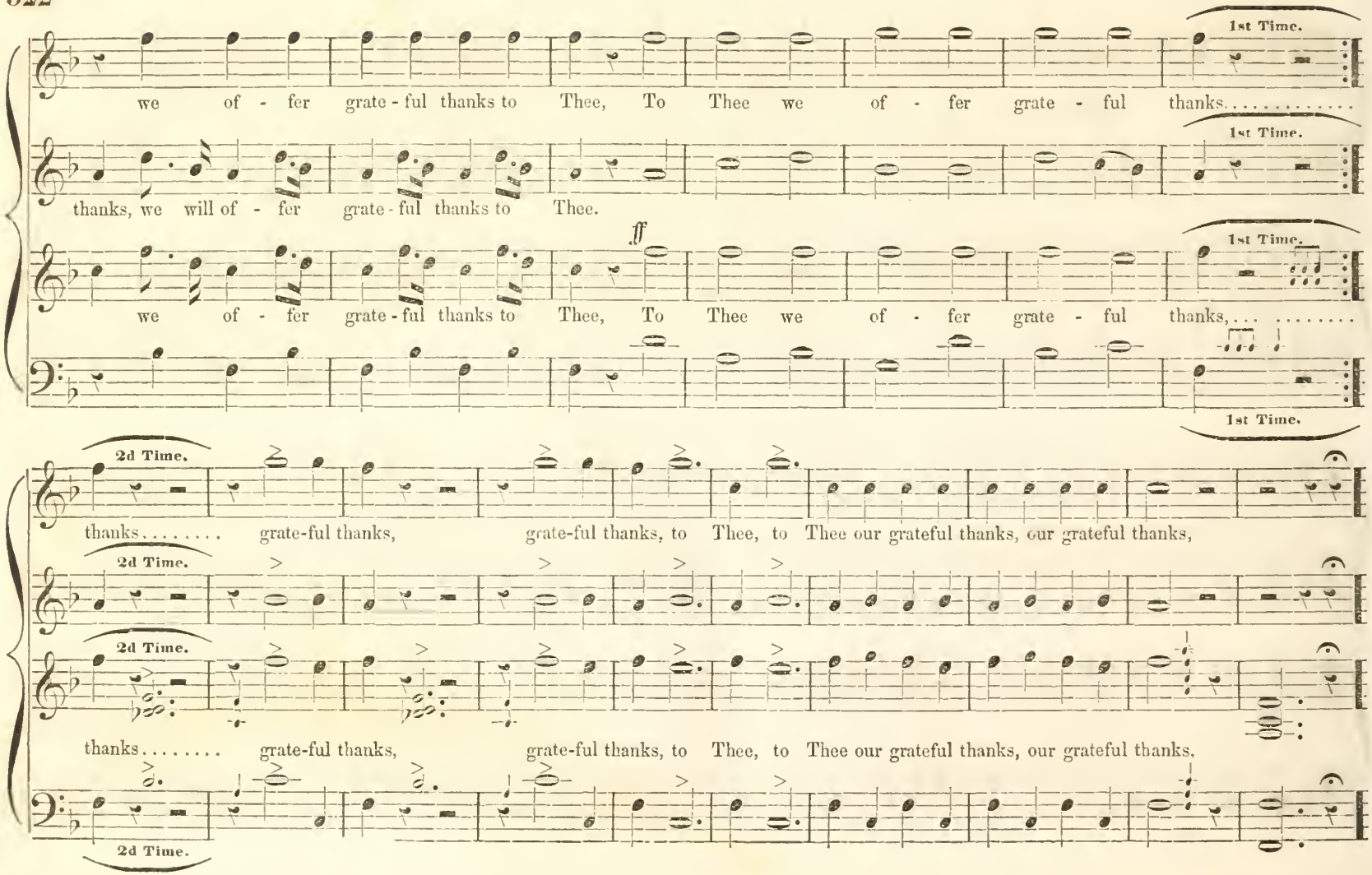
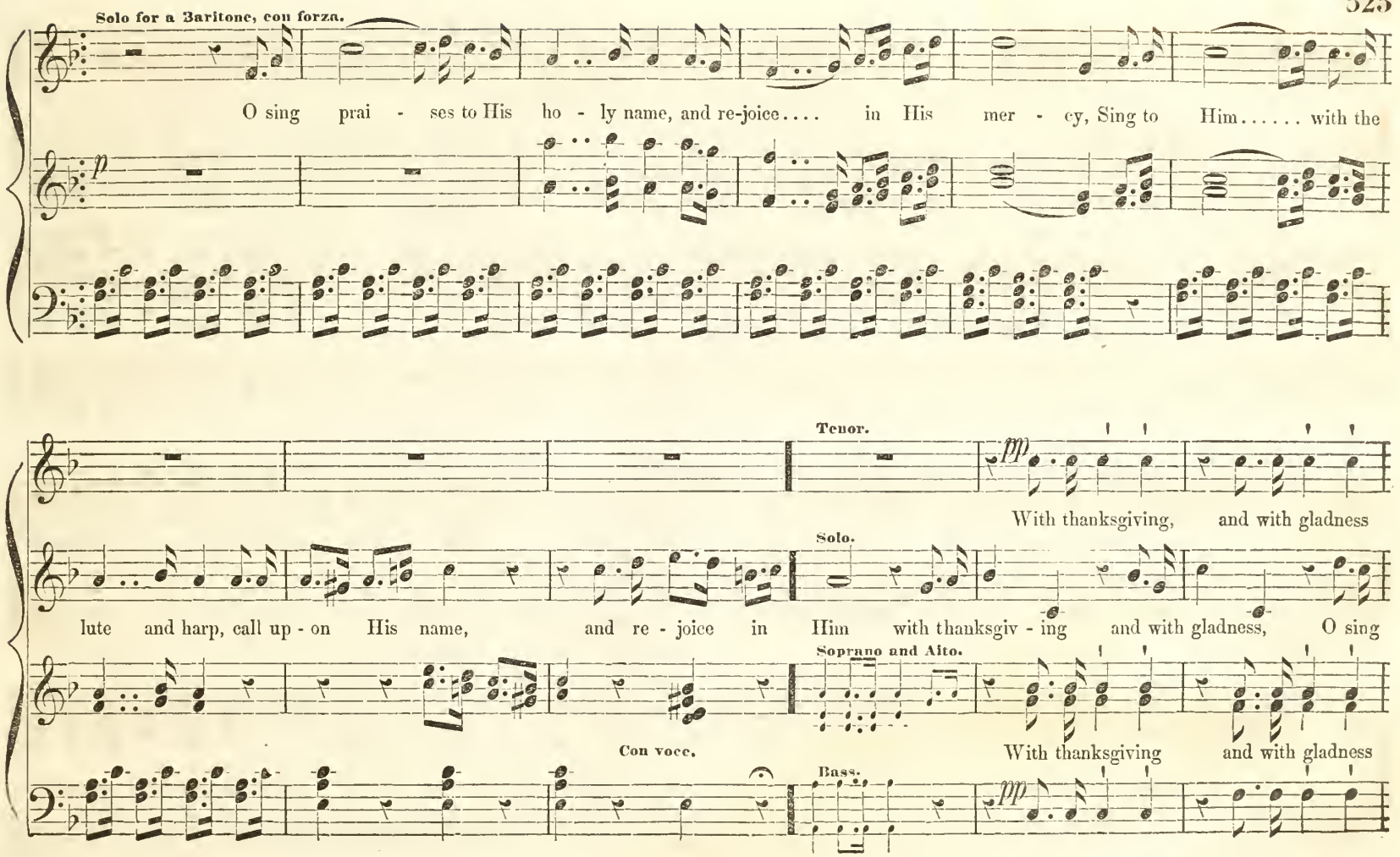
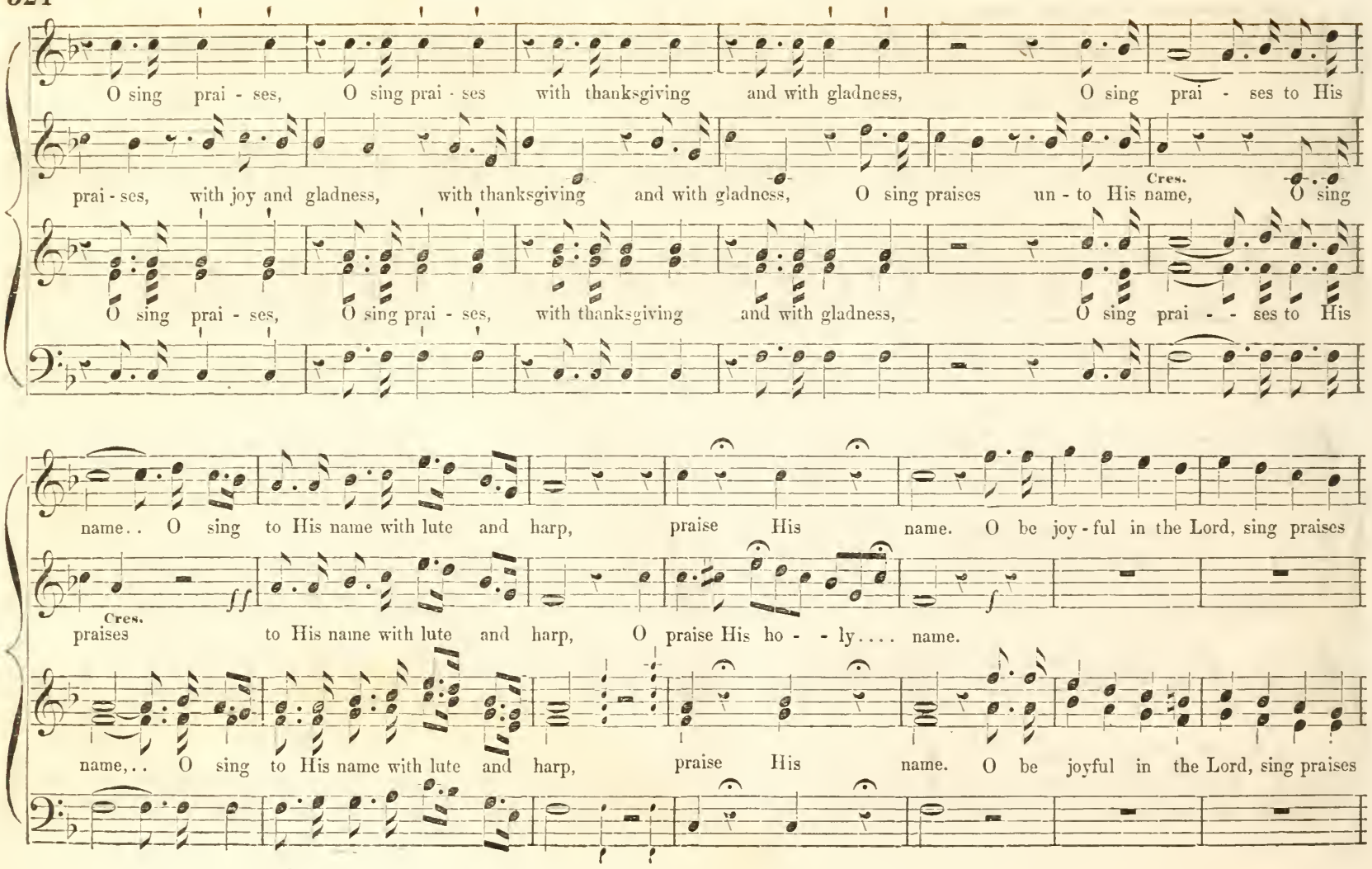
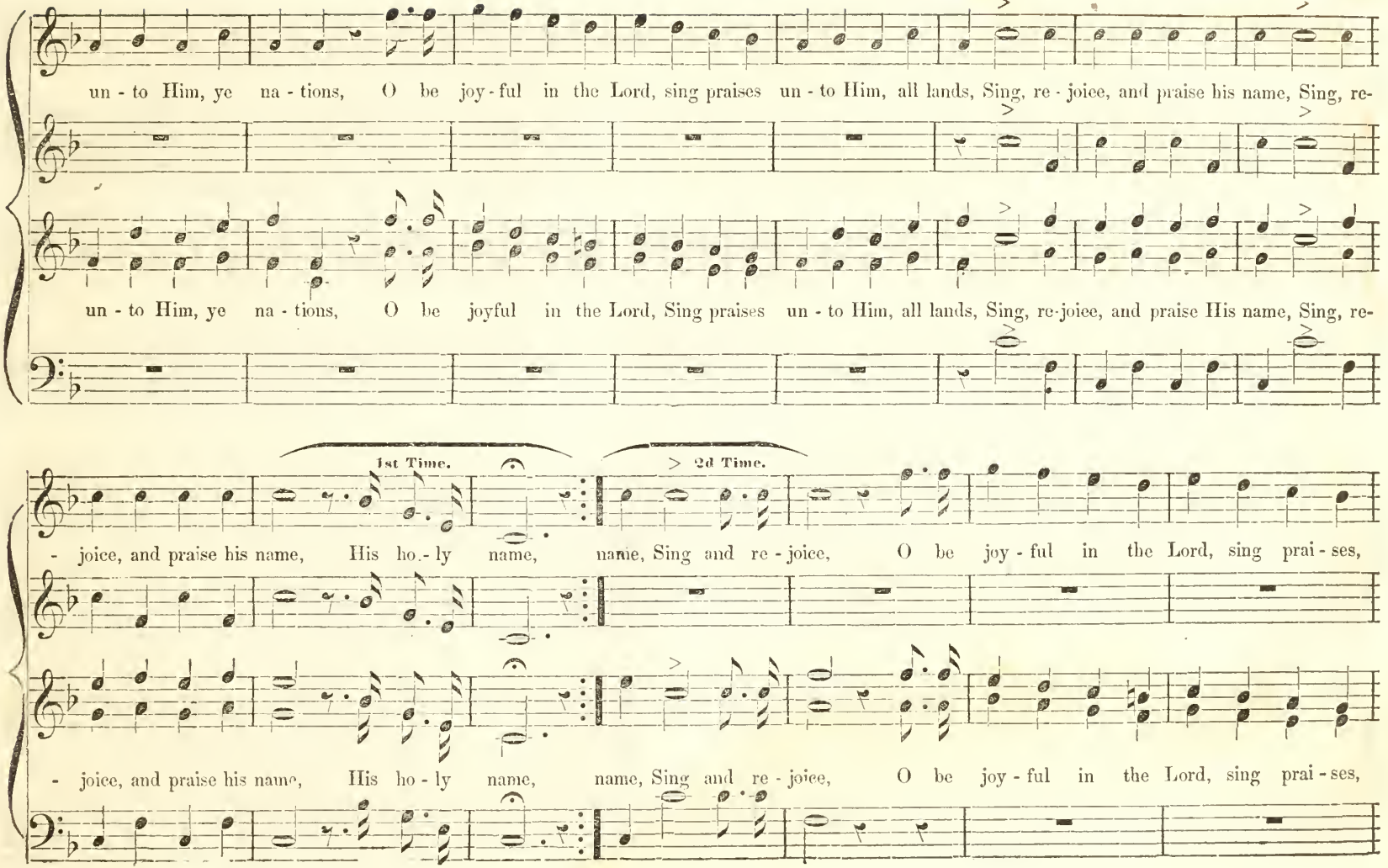
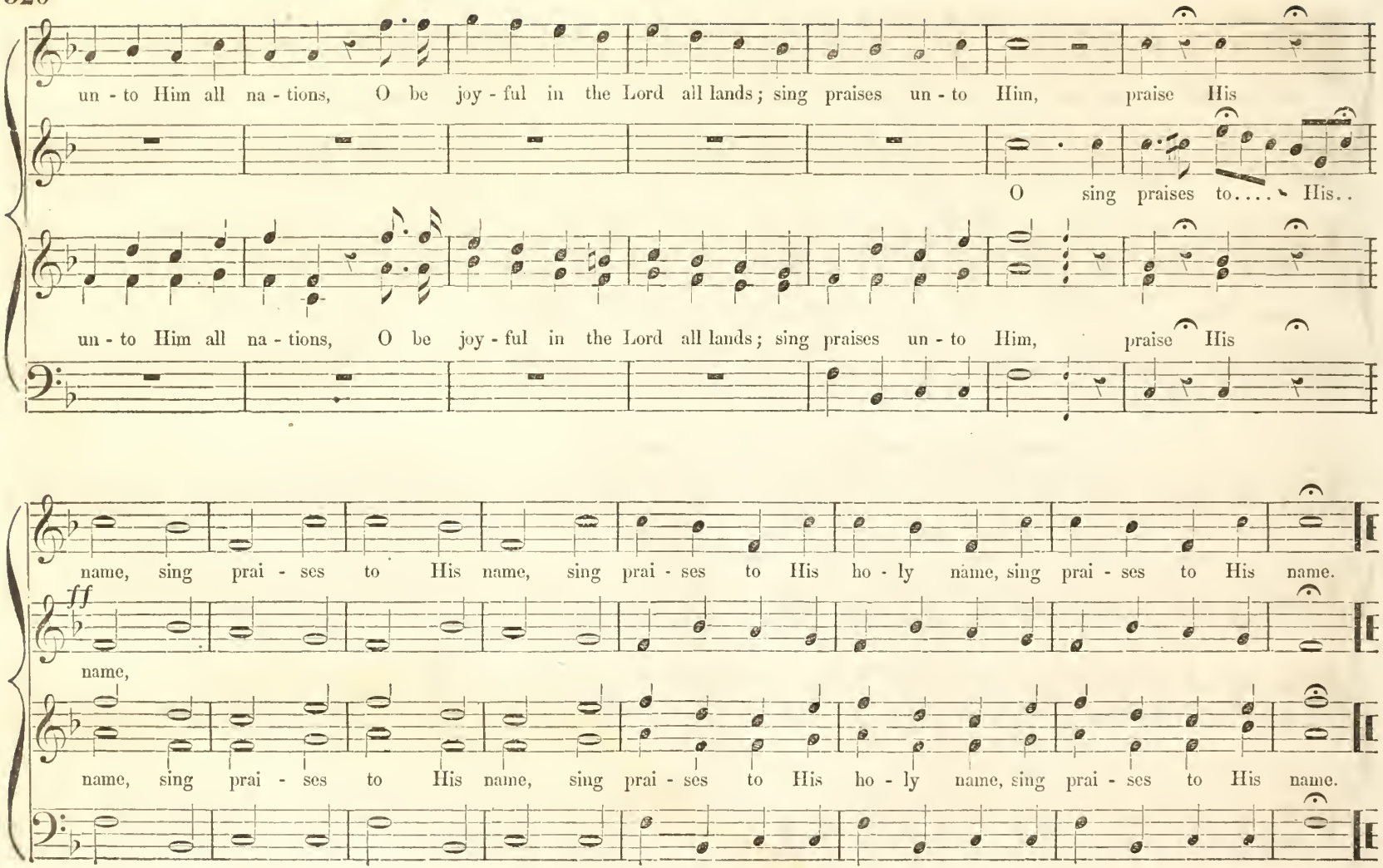
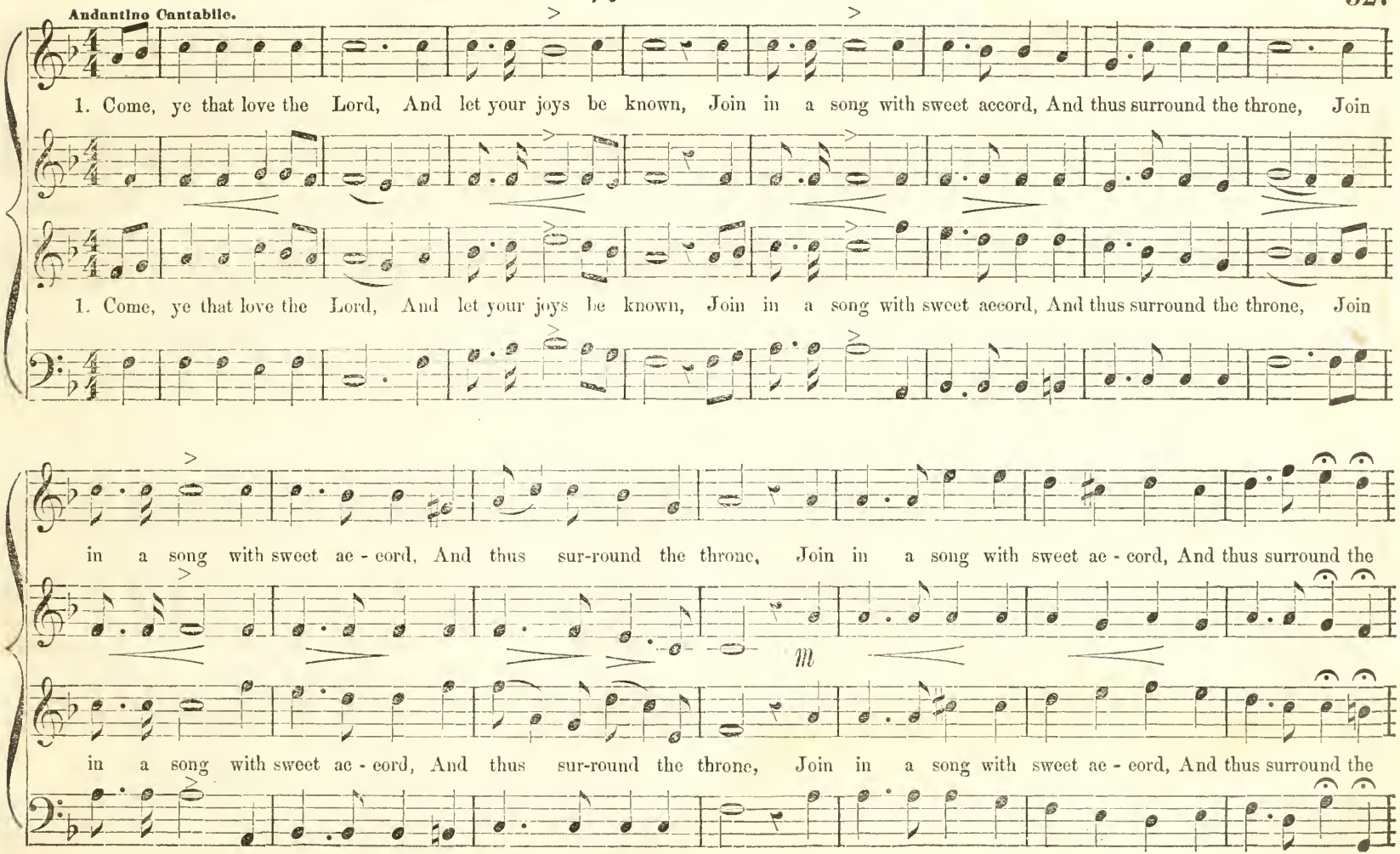
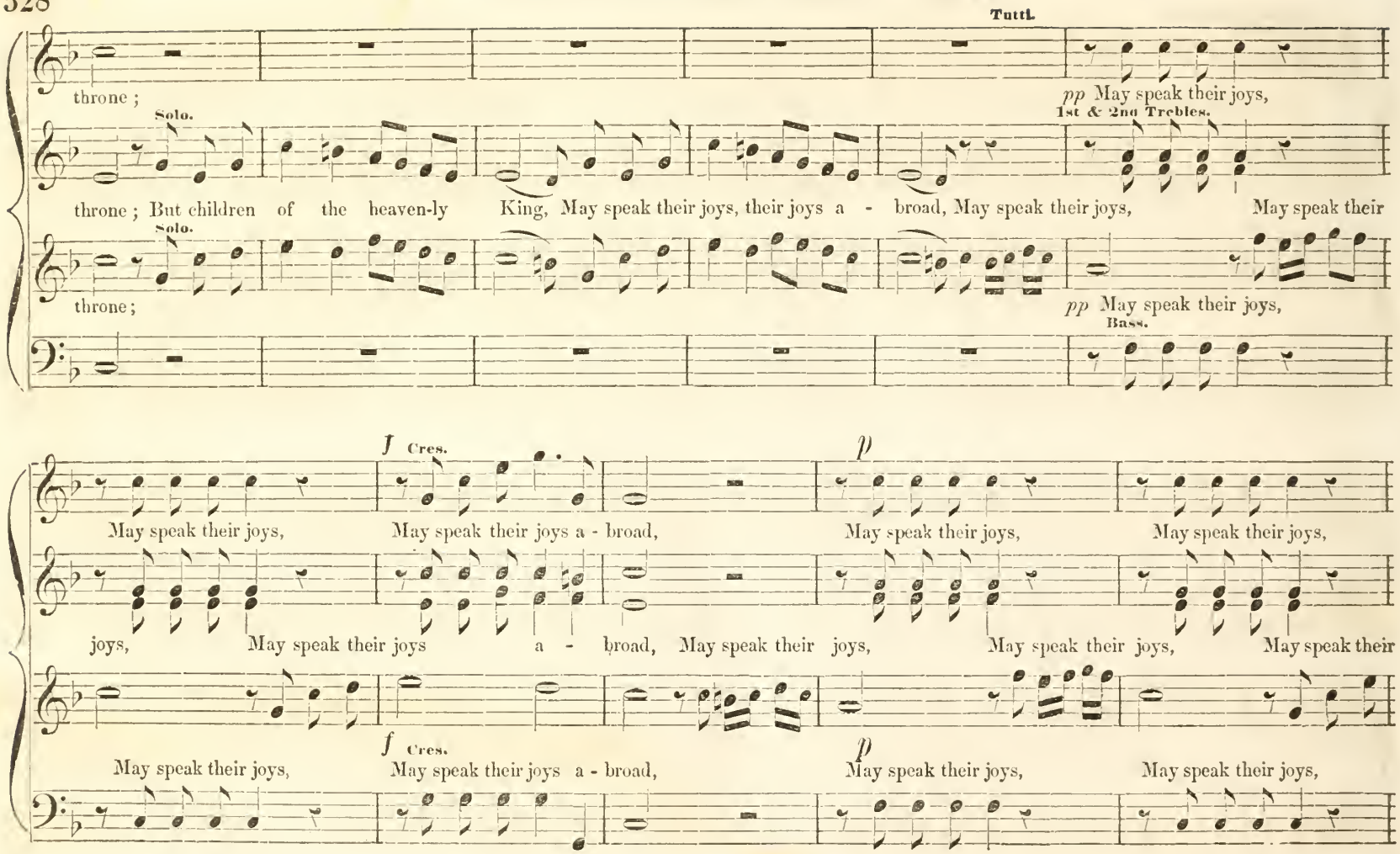
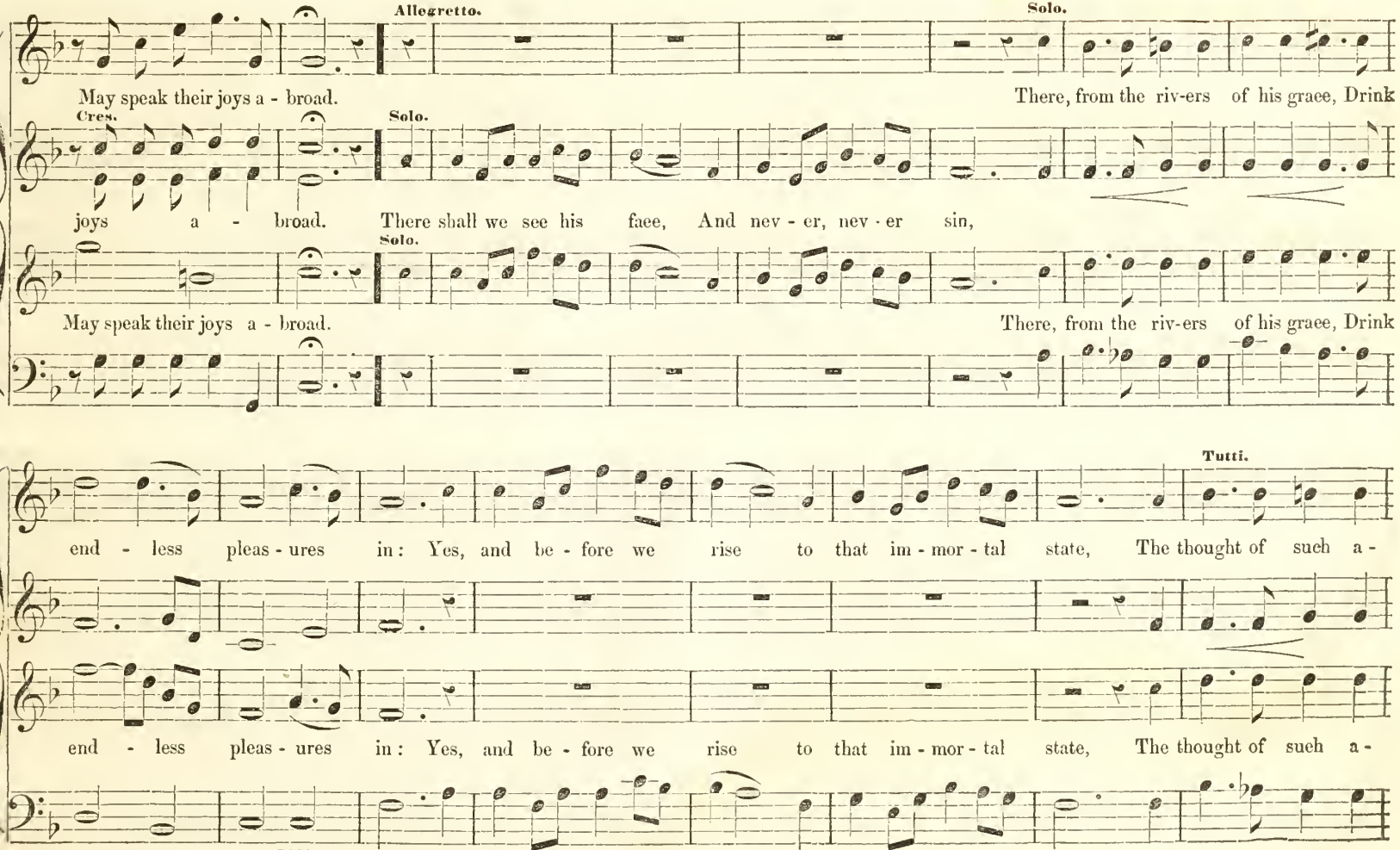
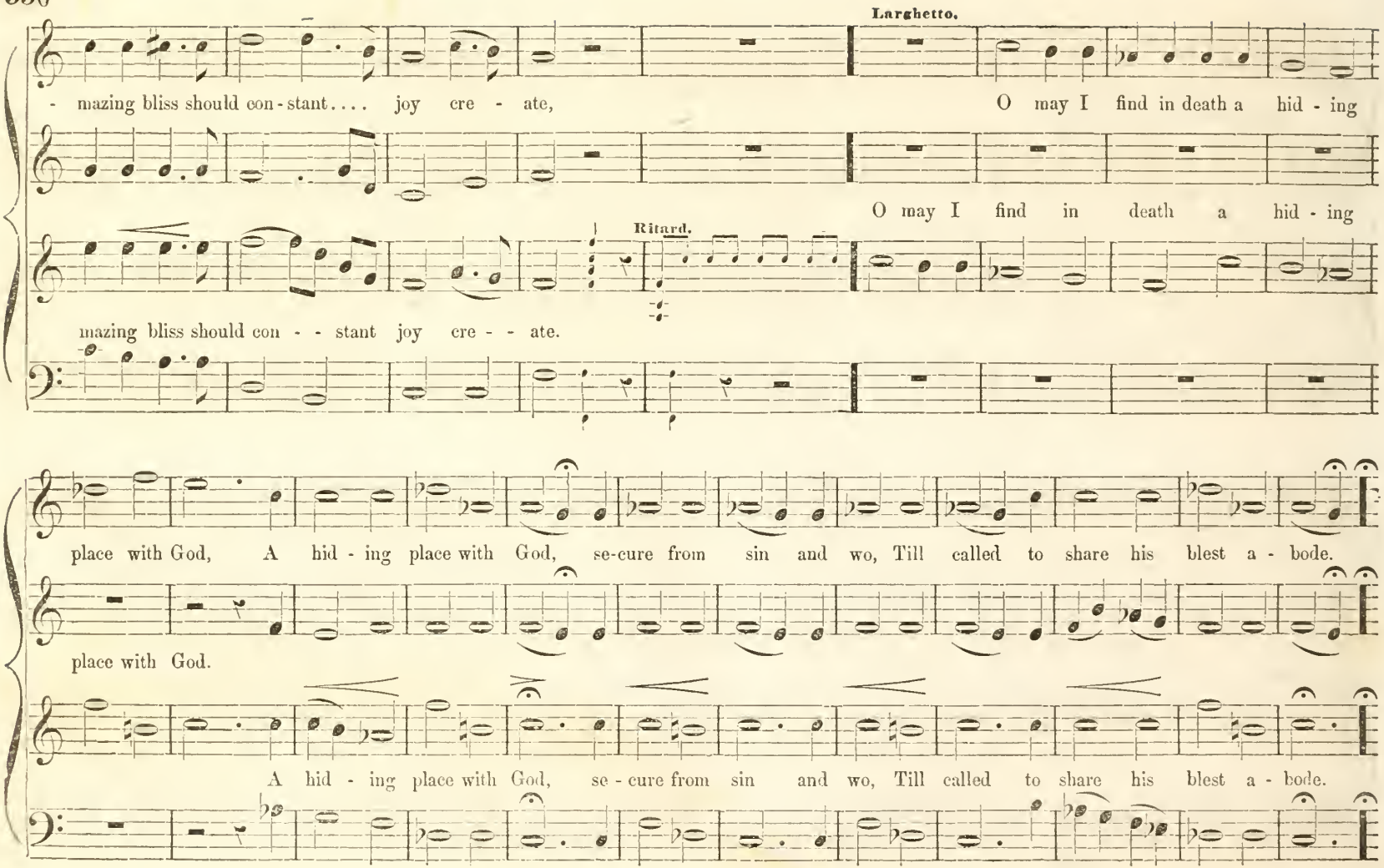
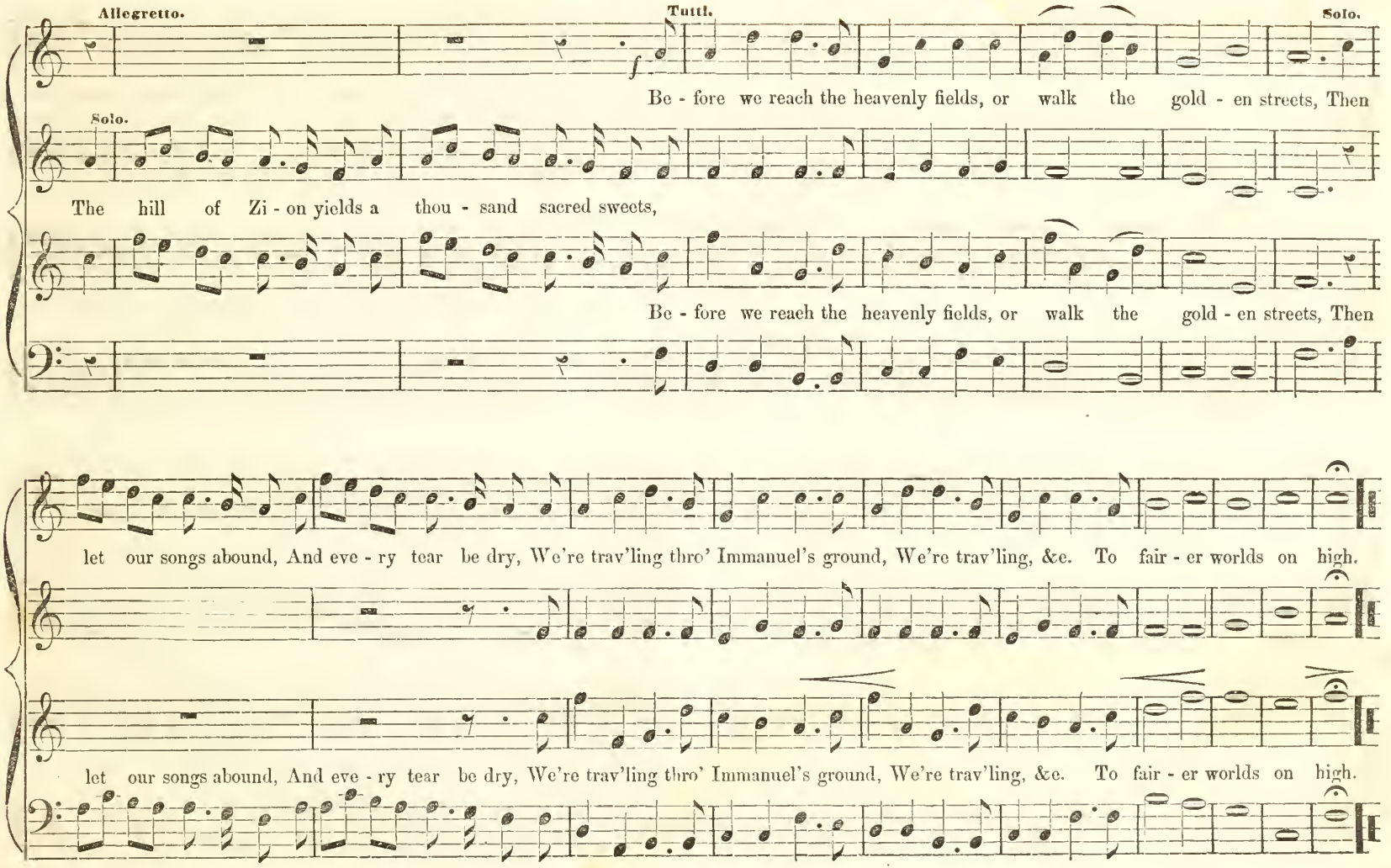
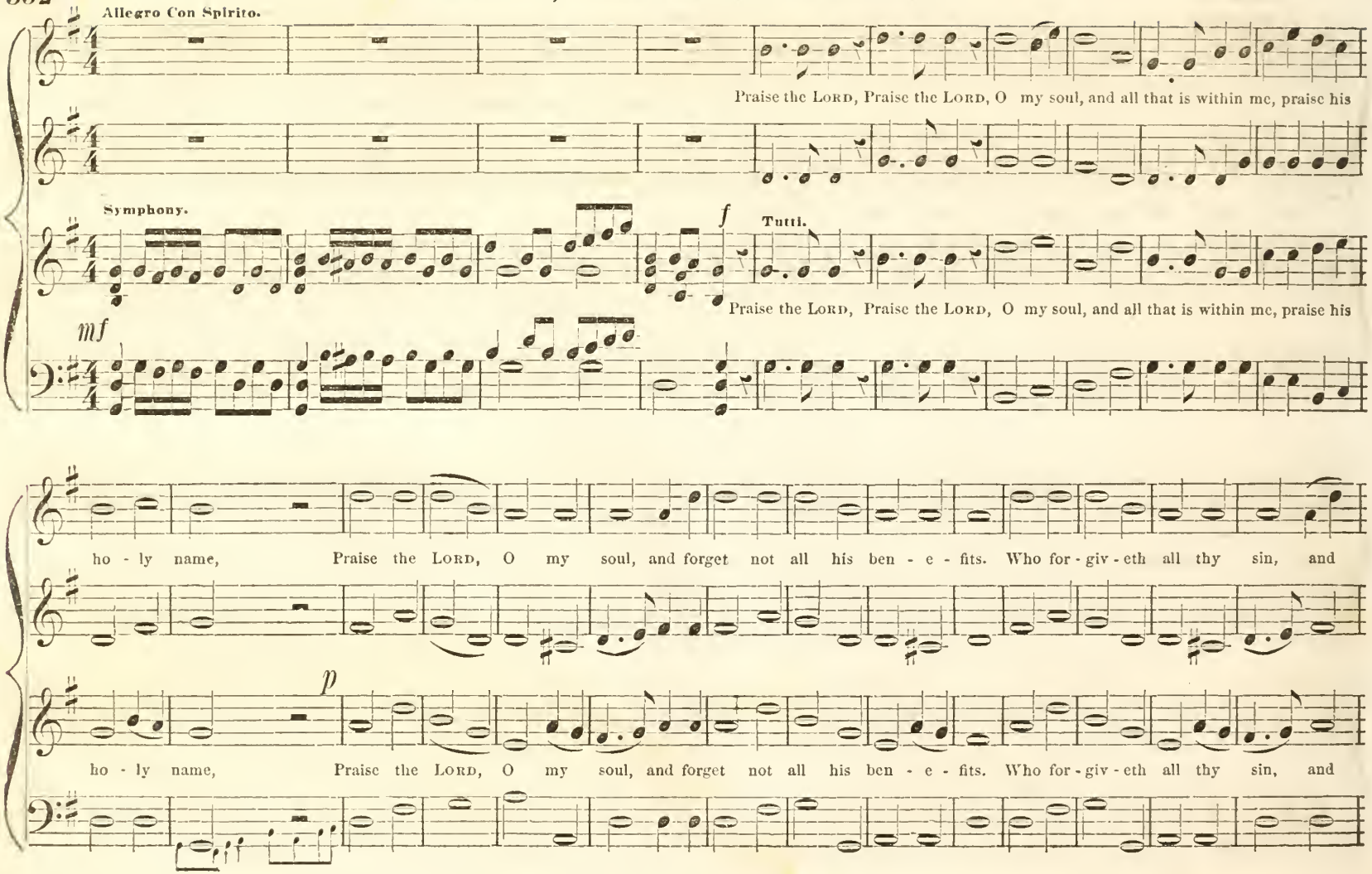
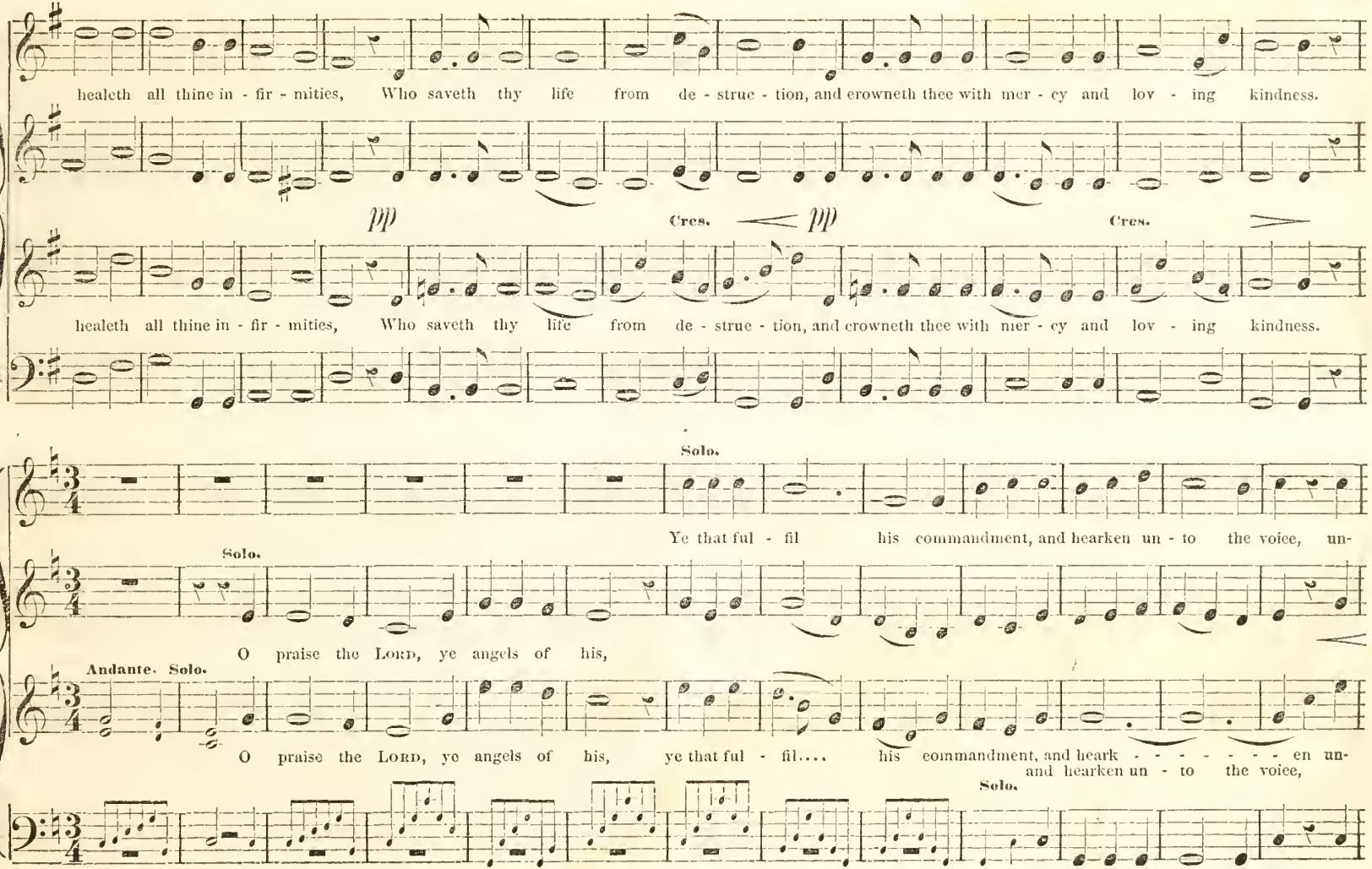
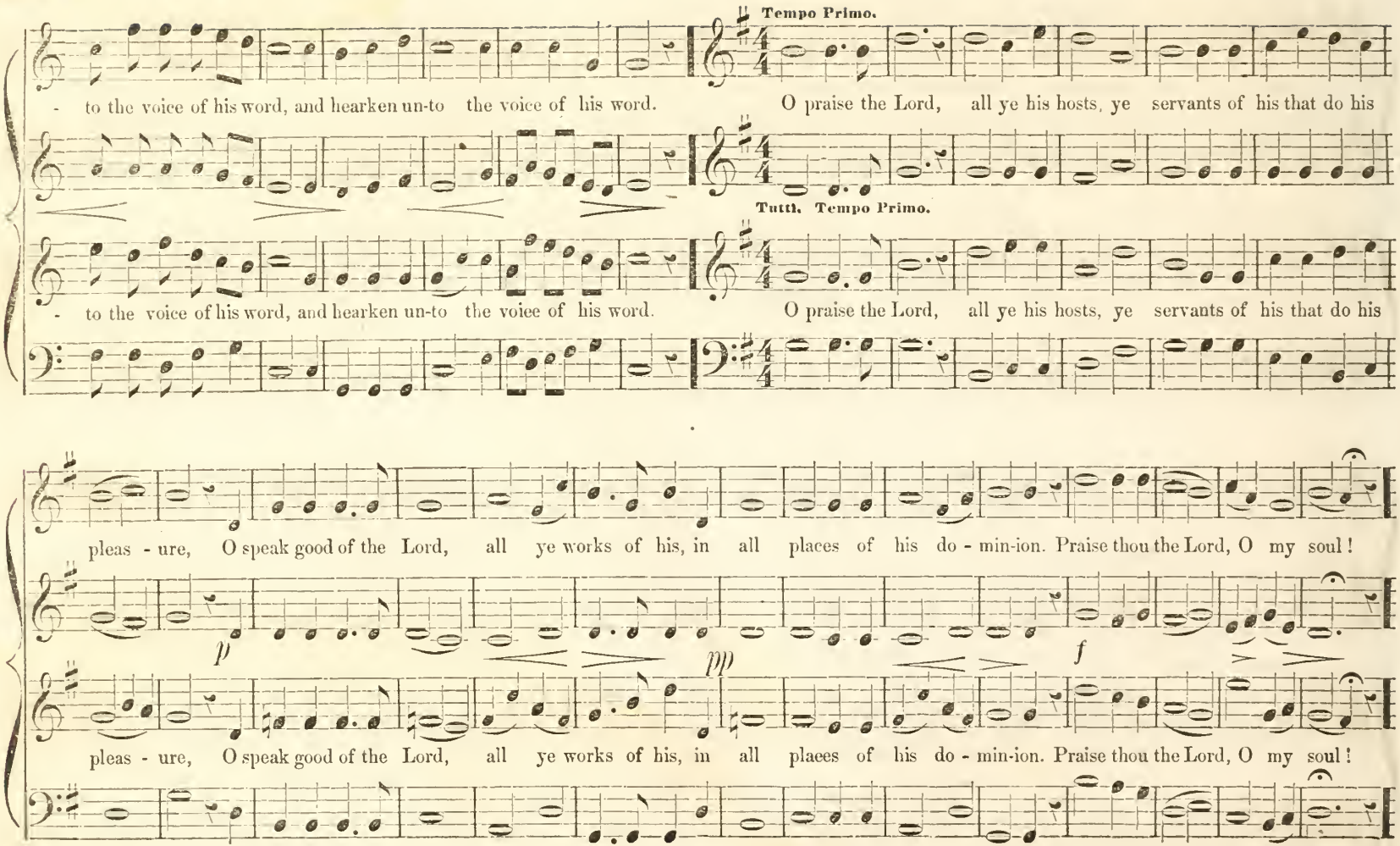
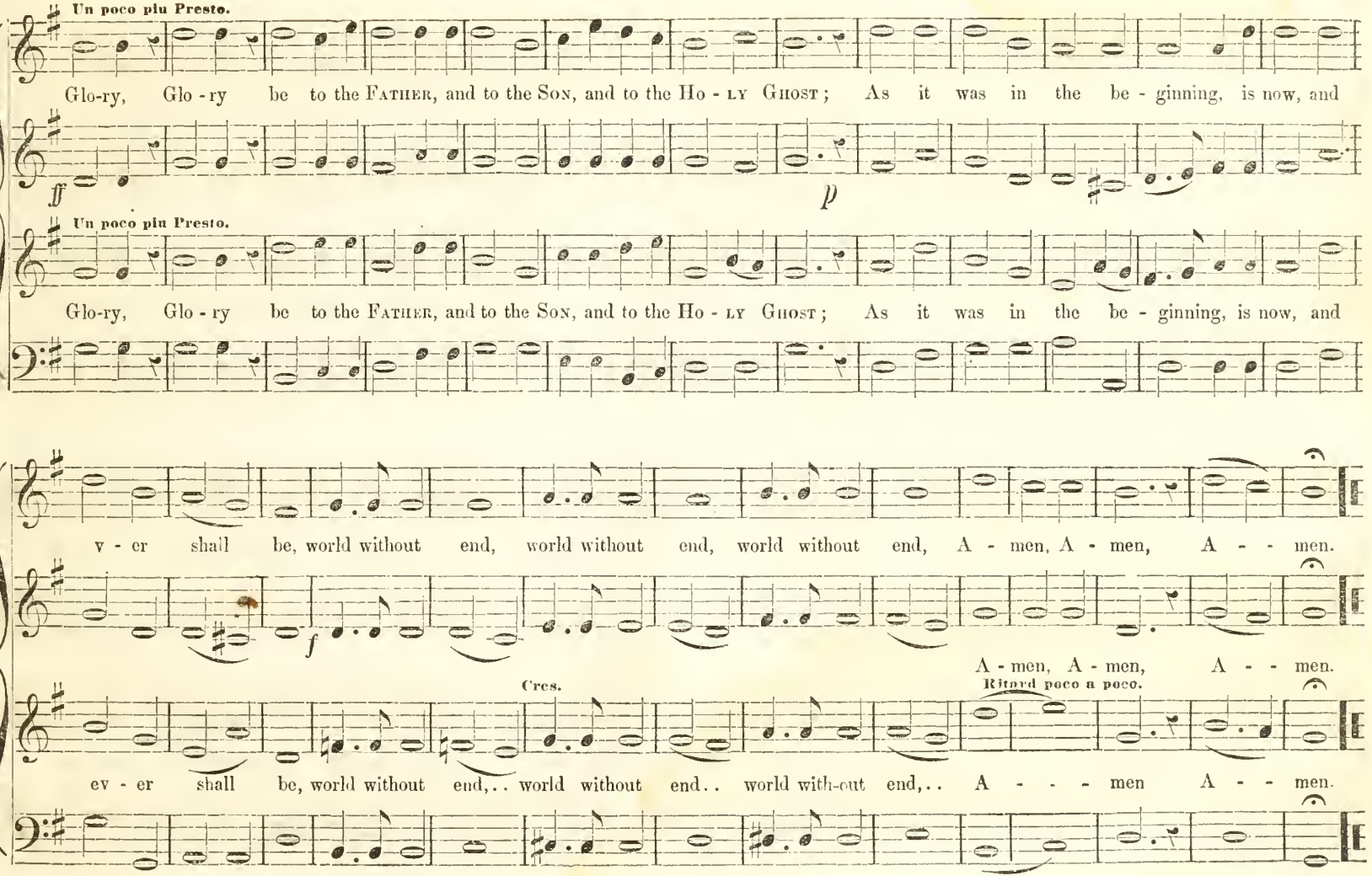


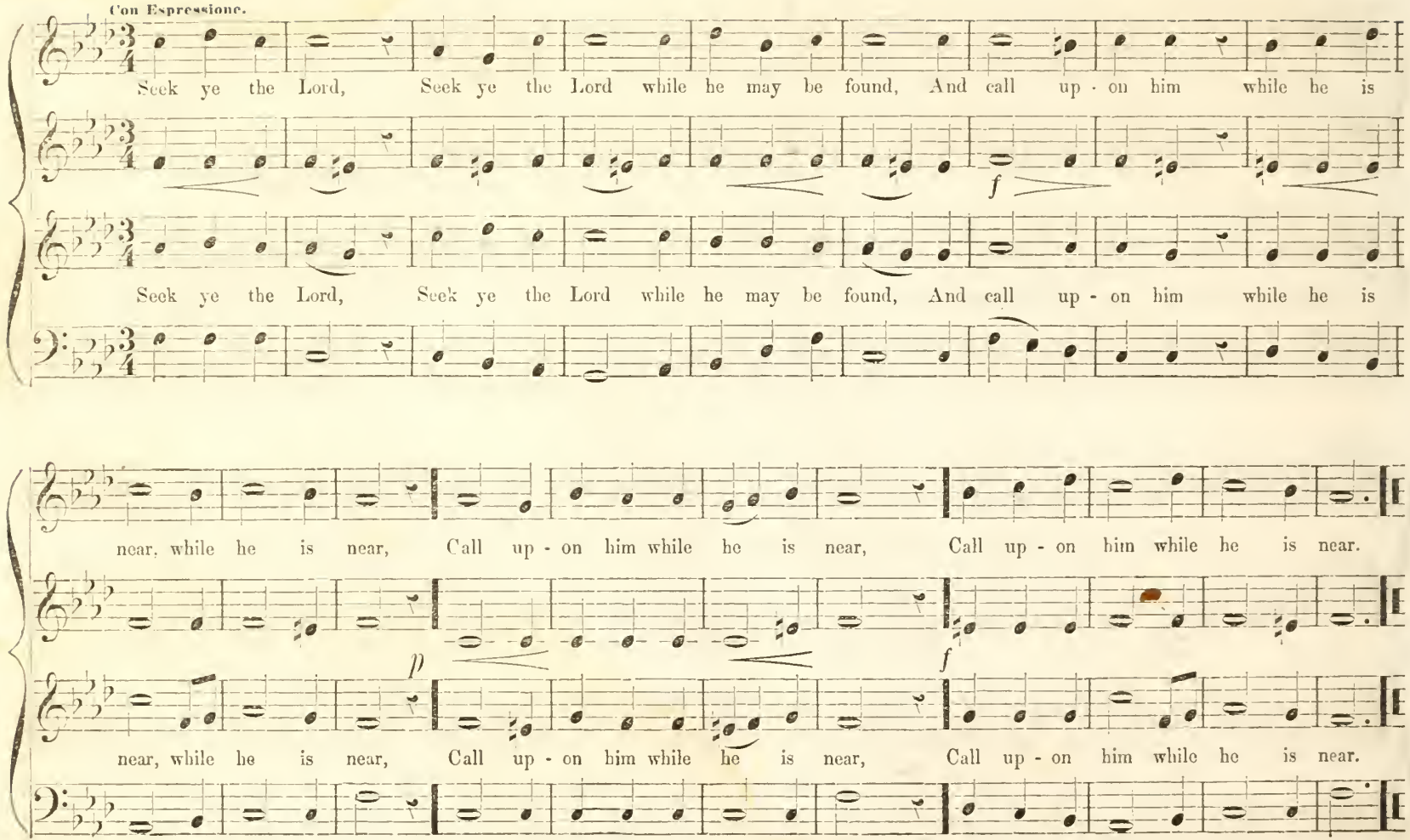
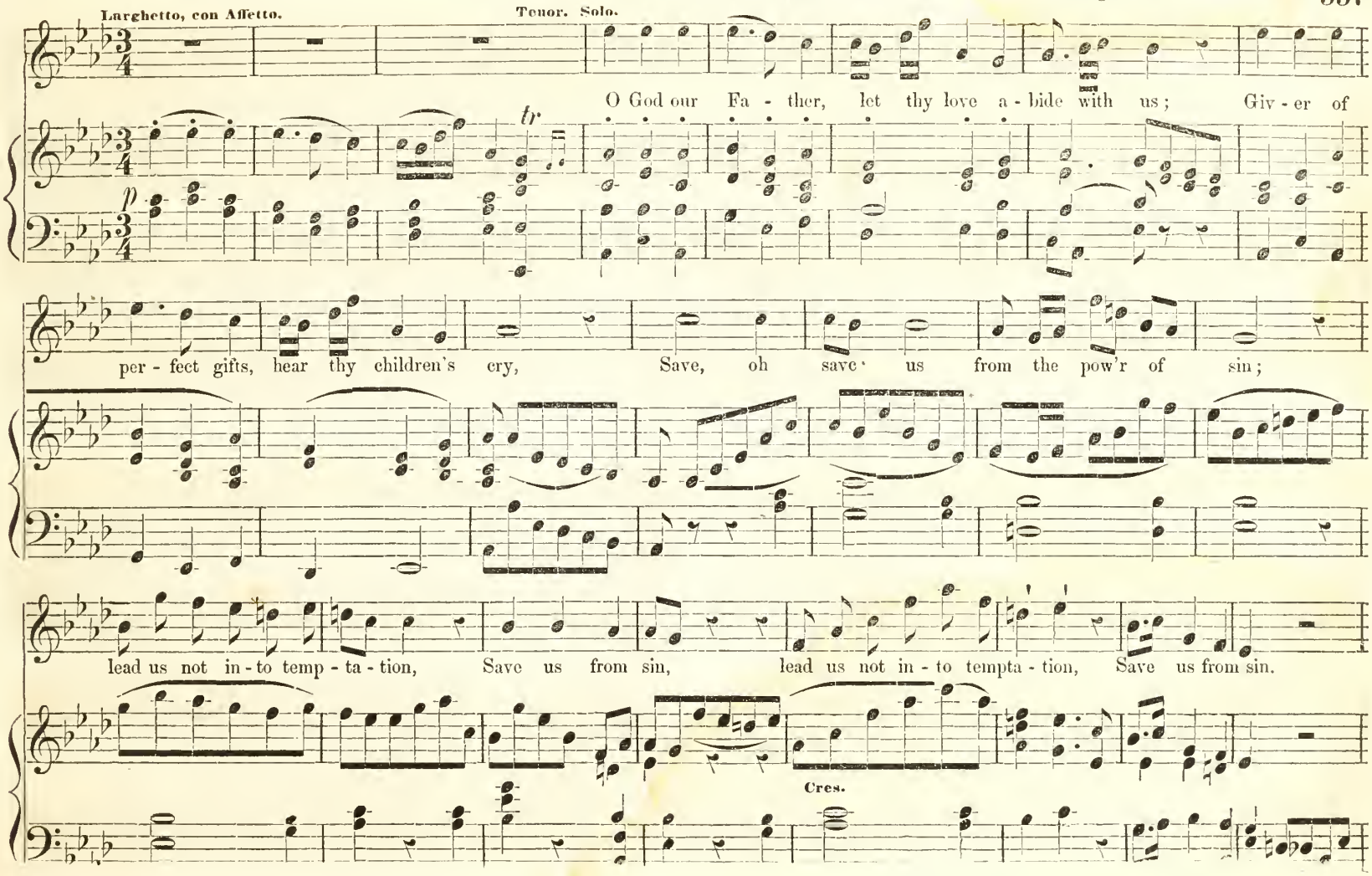
Sung as a sole the first time, and the second time in chorus.

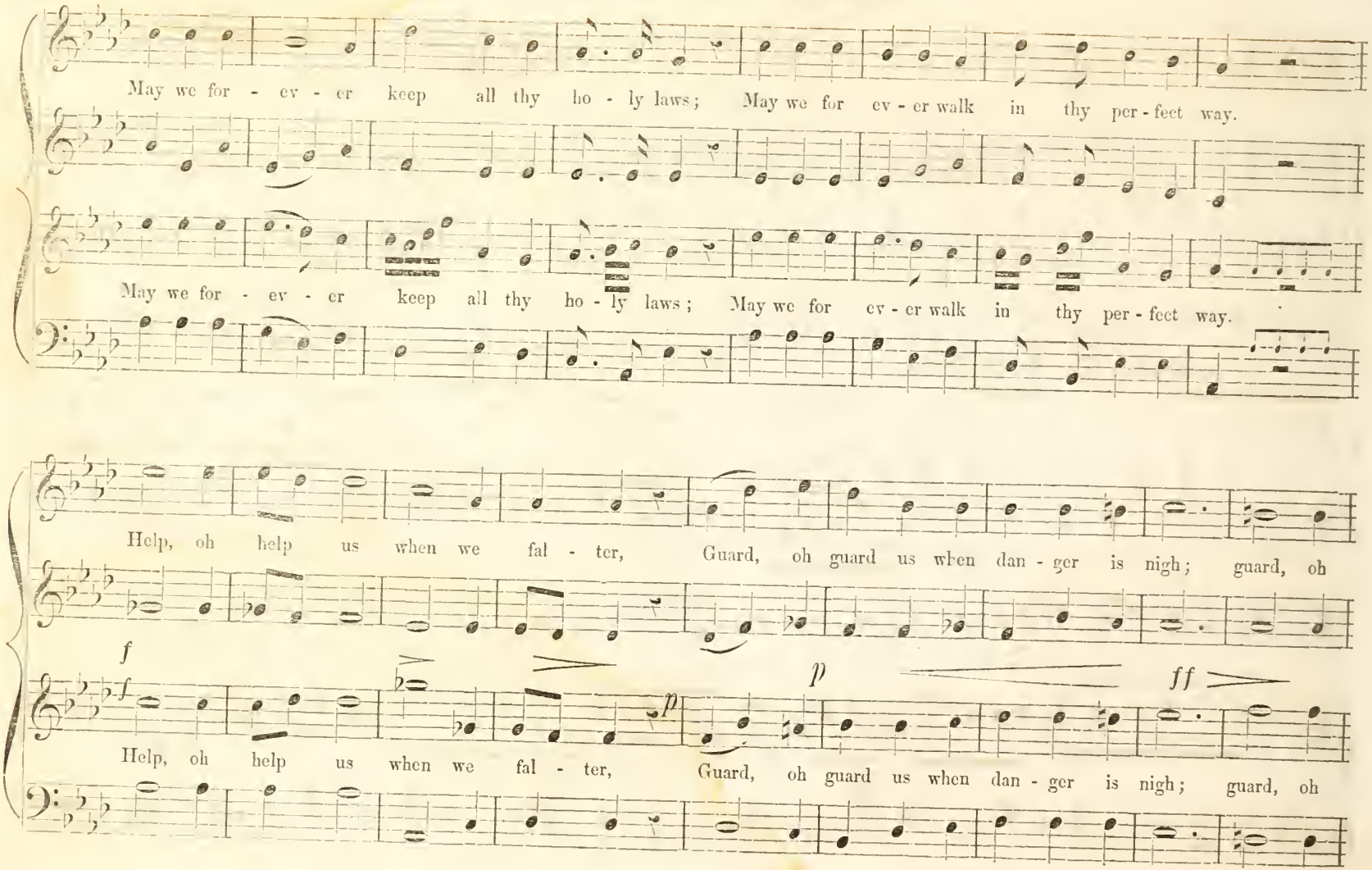
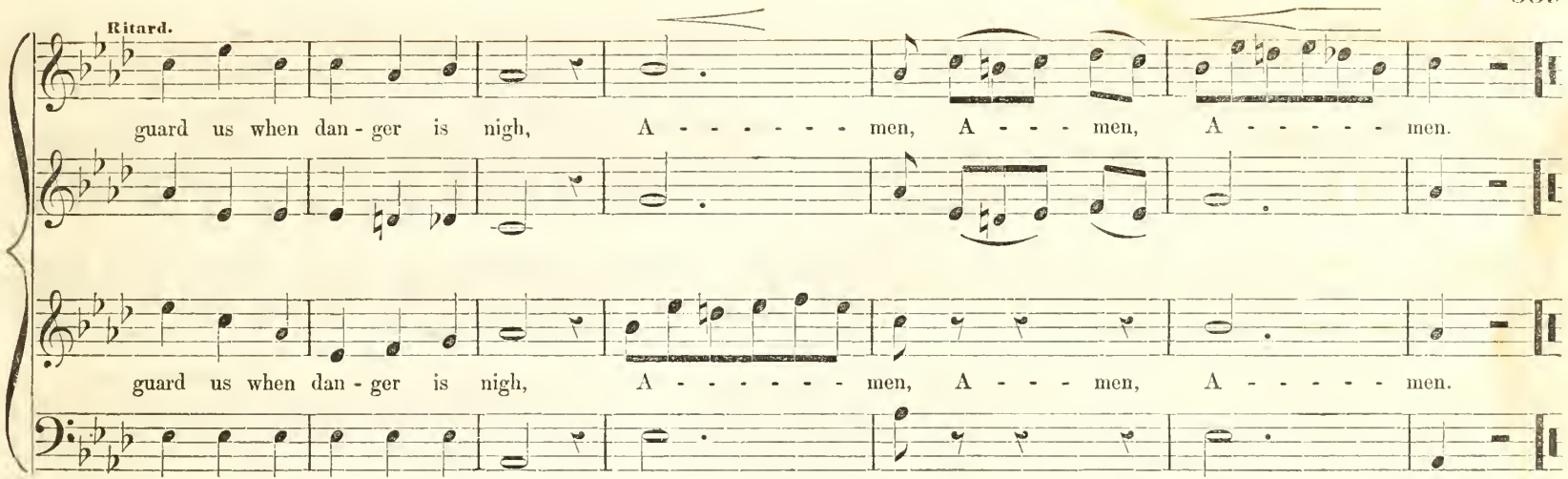


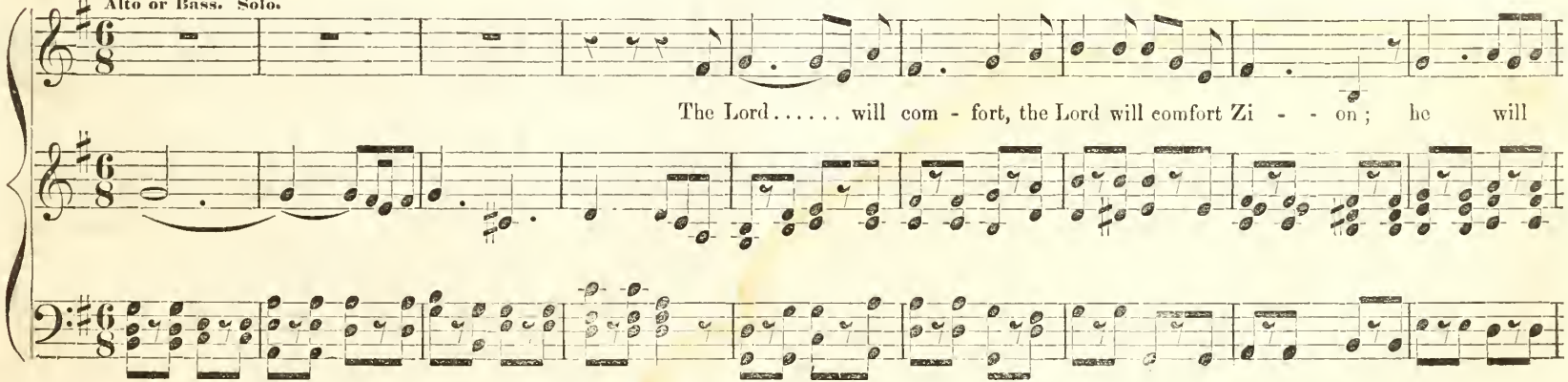
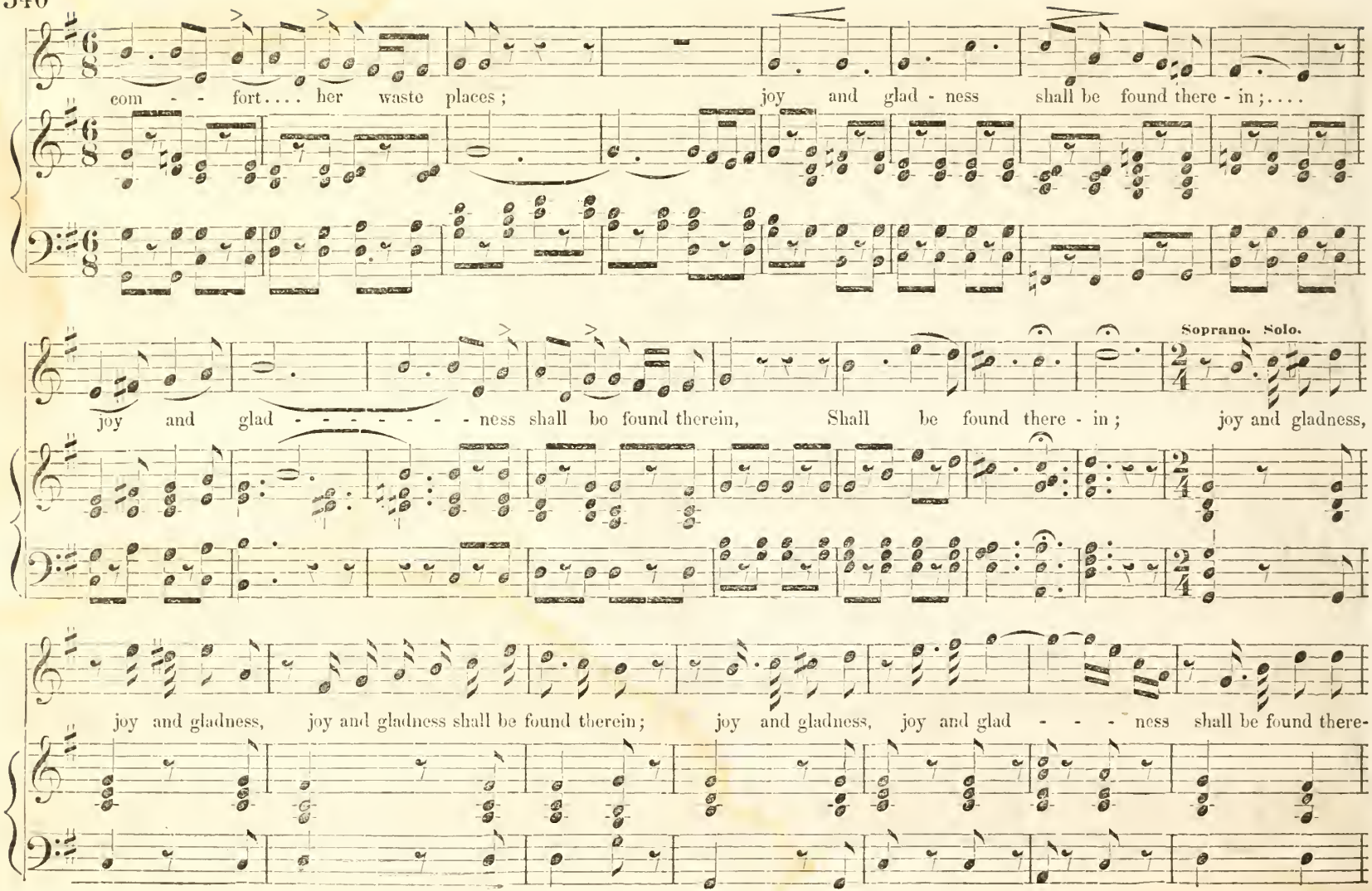
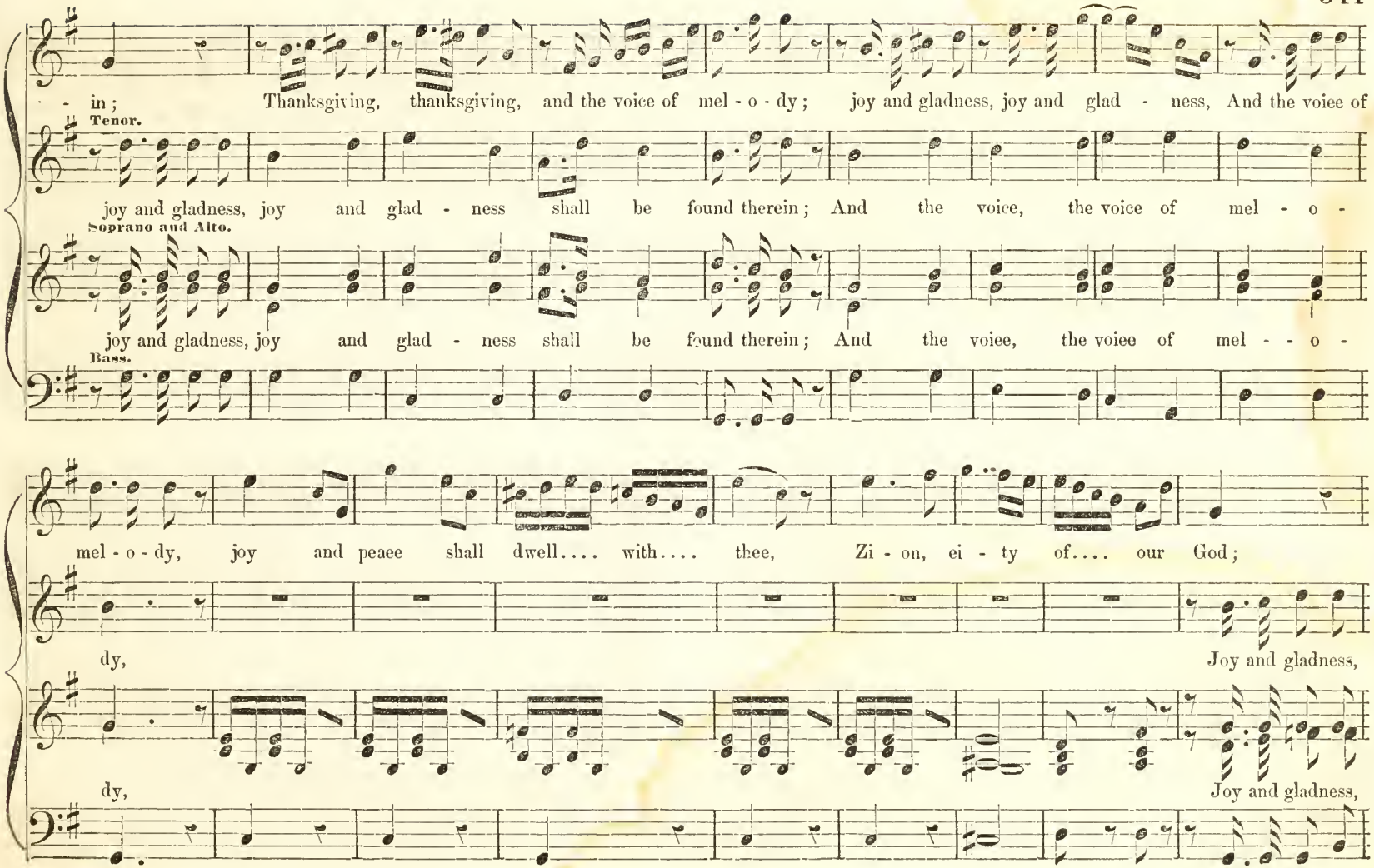
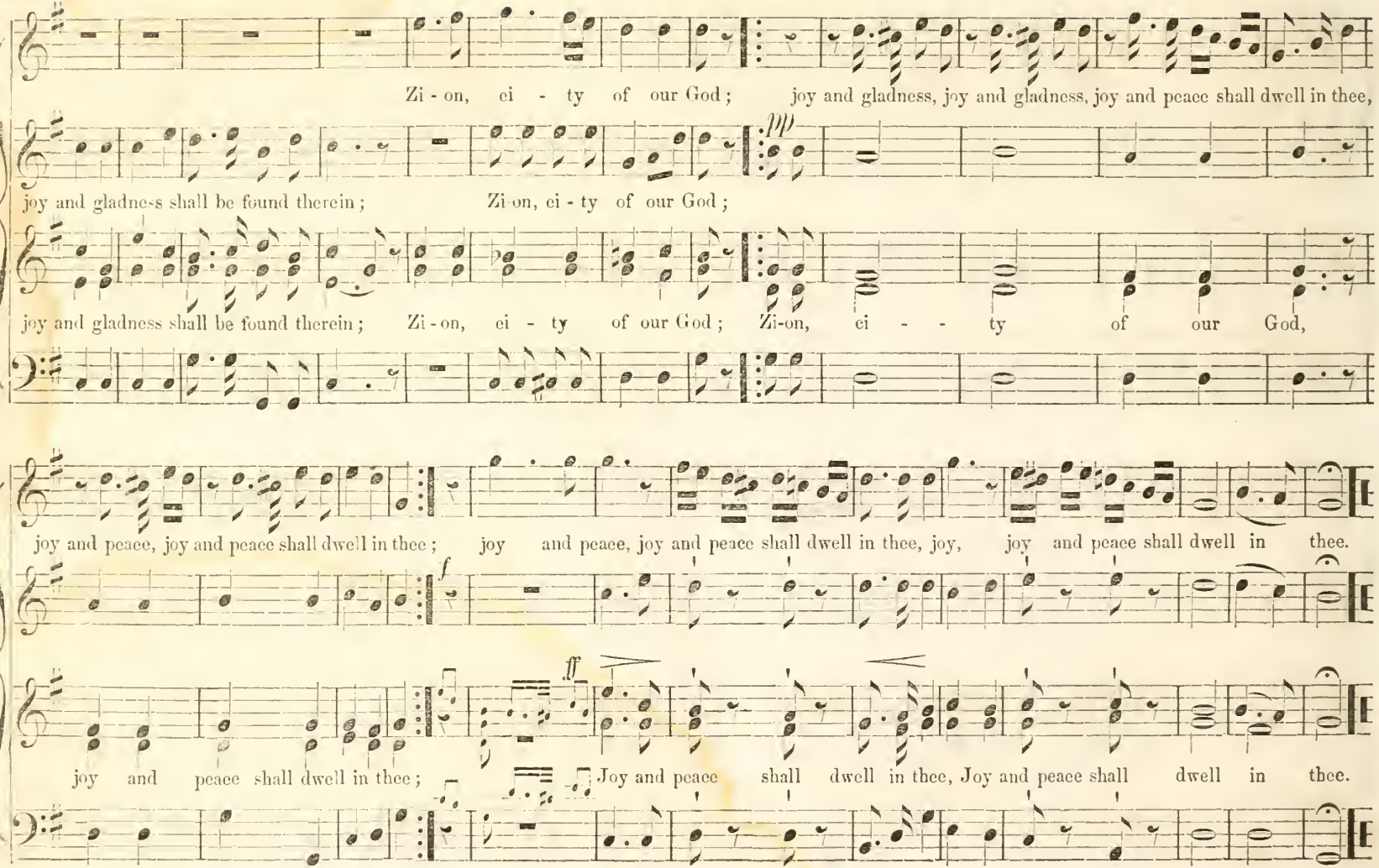
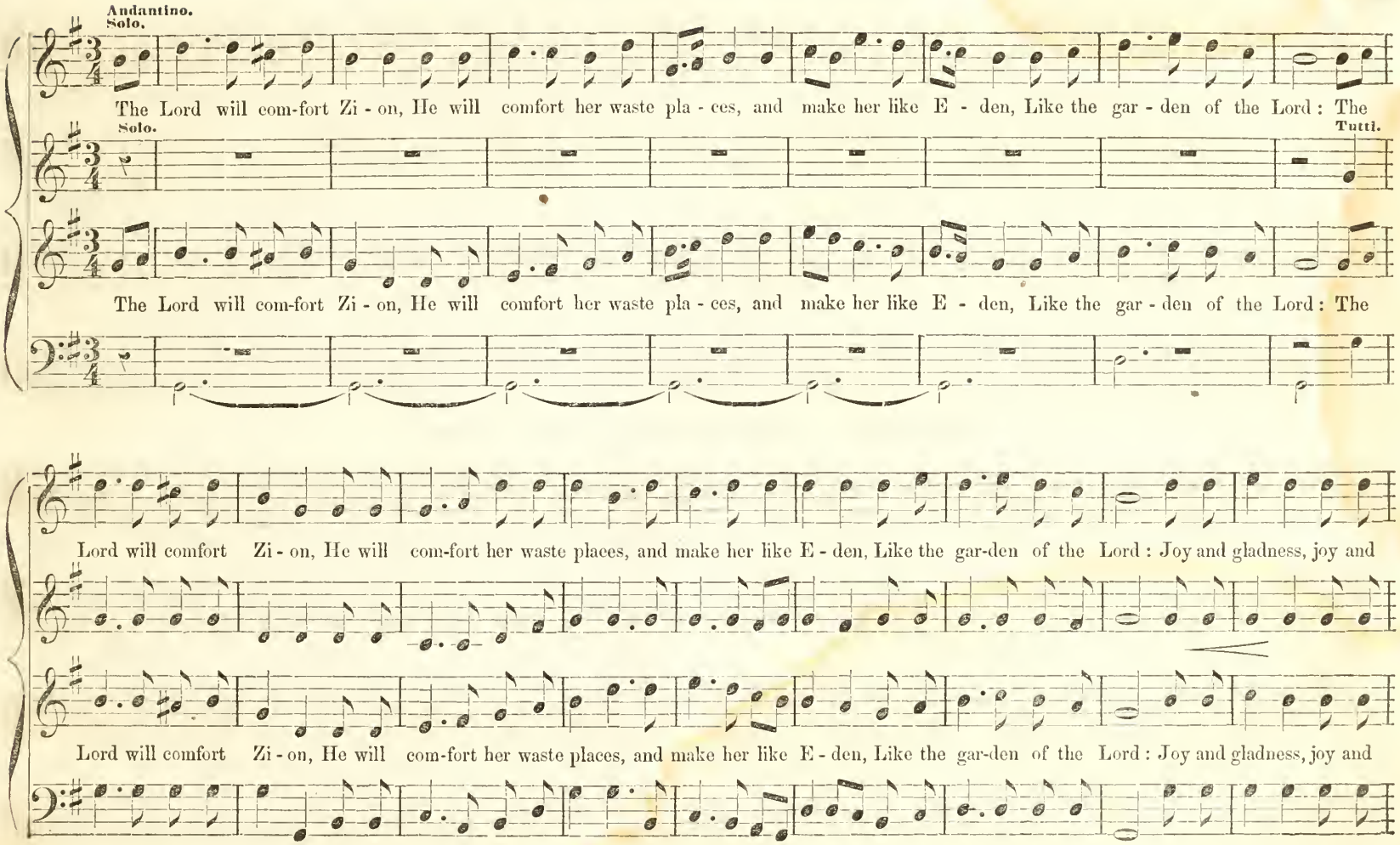
'Tis thine, 'Tis thine a - lone to calm the pi - ous breast With si - lent, si - lent con - fi dence and ho - ly, ho - ly rest;
'Tis thine, 'tis thine a - lone to calm the pi - ous breast; With si - lent, si - lent con - fidence and ho - ly, ho - ly rest;
From thee,great God! we spring; to thee we tend; Path, mo-tive,guide, orig-i - nal, orig - i - nal, and end. Path, motive,guide,orig-i - nal, orig - i - nal and end.
From thee,from thee,great God! we spring; to thee we tend; Path, motive,guide,orig - i - nal, orig - i - nal, and end, Path,motive,guide,orig-i - nal, orig - i - nal, and end.

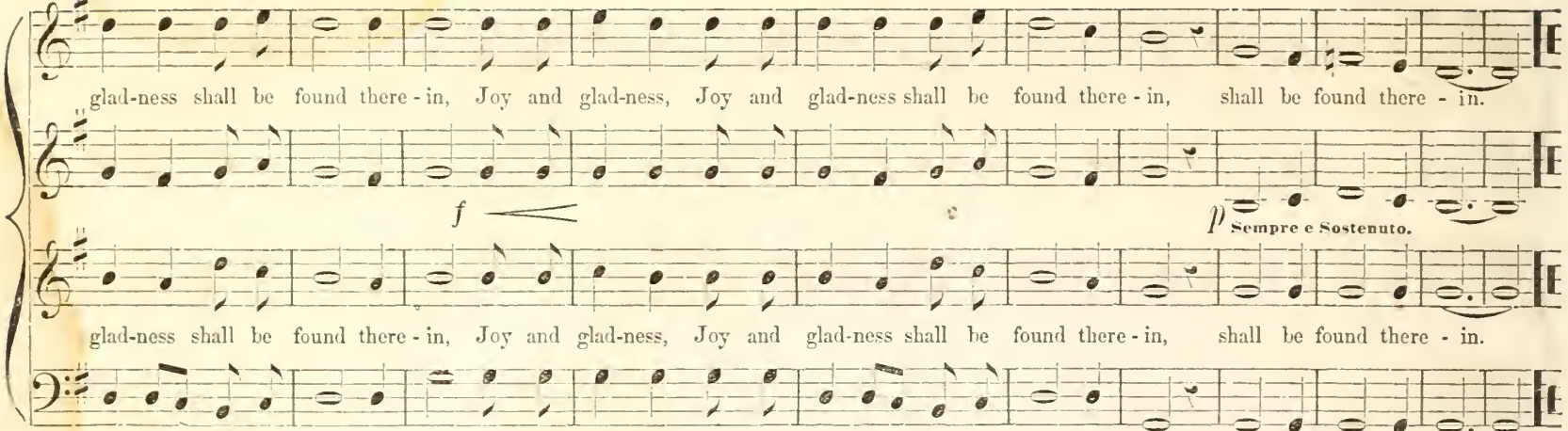
ANTHEM. "Mighty Jehovah."

Arranged from BELLINI.

For thy good - ness to thy Chil - dren, For thy good - ness to thy Chil - dren, and thy
For thy good - ness to thy Chil - dren, For thy good - ness to thy Chil - dren, and thy
f
un - de - serv - ed mer - cies we will of - fer thee our thanks, we will of - fer, we will of - fer, we will of - fer,
f
we will of - fer, we will of - fer thee our
un - de - serv - ed mer - cies we will of - fer thee our thanks, we will of - fer, we will of - fer, we will of - fer,

1st Time.
we of - fer grate - ful thanks to Thee, To Thee we of - fer grate - ful thanks.....
1st Time.
thanks, we will of - fer grate - ful thanks to Thee.
ff
1st Time.
we of - fer grate - ful thanks to Thee, To Thee we of - fer grate - ful thanks,.....
1st Time.
2d Time.
thanks..... grate-ful thanks, grate-ful thanks, to Thee, to Thee our grateful thanks, our grateful thanks,
2d Time.
2d Time.
thanks..... grate-ful thanks, grate-ful thanks, to Thee, to Thee our grateful thanks, our grateful thanks,
2d Time.

Solo for a Baritone, con forza.
O sing prai - ses to His ho - ly name, and re-joice.... in His mer - cy, Sing to Him..... with the
p
Tenor.
pp
With thanksgiving, and with gladness
Solo.
lute and harp, call up - on His name, and re - joice in Him with thanksgiv - ing and with gladness, O sing
Soprano and Alto.
Con voce.
With thanksgiving and with gladness
Bass.
pp

O sing prai - ses, O sing prai - ses with thanksgiving and with gladness, O sing prai - ses to His
prai - ses, with joy and gladness, with thanksgiving and with gladness, O sing praises un - to His name, O sing
Cres.
O sing prai - ses, O sing prai - ses, with thanksgiving and with gladness, O sing prai - - ses to His
name.. O sing to His name with lute and harp, praise His name. O be joy - ful in the Lord, sing praises
ff
Cres.
praises to His name with lute and harp, O praise His ho - - ly.... name.
name,.. O sing to His name with lute and harp, praise His name. O be joyful in the Lord, sing praises

un - to Him, ye na - tions, O be joy - ful in the Lord, sing praises un - to Him, all lands, Sing, re - joice, and praise his name, Sing, re-
un - to Him, ye na - tions, O be joyful in the Lord, Sing praises un - to Him, all lands, Sing, re-joice, and praise His name, Sing, re-
1st Time.
2d Time.
- joice, and praise his name, His ho.- ly name, name, Sing and re - joice, O be joy - ful in the Lord, sing prai - ses,
- joice, and praise his name, His ho - ly name, name, Sing and re - joice, O be joy - ful in the Lord, sing prai - ses,

un - to Him all na - tions, O be joy - ful in the Lord all lands; sing praises un - to Him, praise His
O sing praises to.... His..
un - to Him all na - tions, O be joy - ful in the Lord all lands; sing praises un - to Him, praise His
name, sing prai - ses to His name, sing prai - ses to His ho - ly name, sing prai - ses to His name.
ff
name,
name, sing prai - ses to His name, sing prai - ses to His ho - ly name, sing prai - ses to His name.

Andantino Cantabile.
1. Come, ye that love the Lord, And let your joys be known, Join in a song with sweet accord, And thus surround the throne, Join
1. Come, ye that love the Lord, And let your joys be known, Join in a song with sweet accord, And thus surround the throne, Join
in a song with sweet ac - cord, And thus sur-round the throne, Join in a song with sweet ac - cord, And thus surround the
in a song with sweet ac - cord, And thus sur-round the throne, Join in a song with sweet ac - cord, And thus surround the

Tutti.
throne ;
pp May speak their joys,
Solo.
1st & 2nd Trebles.
throne ; But children of the heaven-ly King, May speak their joys, their joys a - broad, May speak their joys, May speak their
Solo.
throne ;
pp May speak their joys,
Bass.
J Cres.
p
May speak their joys, May speak their joys a - broad, May speak their joys, May speak their joys,
joys, May speak their joys a - broad, May speak their joys, May speak their joys, May speak their
f Cres.
p
May speak their joys, May speak their joys a - broad, May speak their joys, May speak their joys,

Allegretto.
Solo.
May speak their joys a - broad.
There, from the riv-ers of his graee, Drink
Cres.
Solo.
joys a - broad.
There shall we see his faee, And nev - er, nev - er sin,
Solo.
May speak their joys a - broad.
There, from the riv-ers of his graee, Drink
Tutti.
end - less pleas - ures in: Yes, and be - fore we rise to that im - mor - tal state, The thought of such a -
end - less pleas - ures in: Yes, and be - fore we rise to that im - mor - tal state, The thought of sueh a -

Larghetto.
- mazing bliss should con-stant.... joy cre - ate,
O may I find in death a hid - ing
O may I find in death a hid - ing
Ritard.
mazing bliss should con - - stant joy cre - - ate.
place with God, A hid - ing place with God, se-cure from sin and wo, Till called to share his blest a - bode.
place with God.
A hid - ing place with God, se - cure from sin and wo, Till called to share his blest a - bode.

Allegretto.
Tuttl.
Solo.
Be - fore we reach the heavenly fields, or walk the gold - en streets, Then
Solo.
The hill of Zi - on yields a thou - sand sacred sweets,
Be - fore we reach the heavenly fields, or walk the gold - en streets, Then
let our songs abound, And eve - ry tear be dry, We're trav'ling thro' Immanuel's ground, We're trav'ling, &c. To fair - er worlds on high.
let our songs abound, And eve - ry tear be dry, We're trav'ling thro' Immanuel's ground, We're trav'ling, &c. To fair - er worlds on high.

Allegro Con Spirito.
Praise the Lord, Praise the Lord, O my soul, and all that is within me, praise his
Symphony.
f
Tutti.
Praise the Lord, Praise the Lord, O my soul, and all that is within me, praise his
mf
ho - ly name, Praise the Lord, O my soul, and forget not all his ben - e - fits. Who for - giv - eth all thy sin, and
p
ho - ly name, Praise the Lord, O my soul, and forget not all his ben - e - fits. Who for - giv - eth all thy sin, and

healeth all thine in - fir - mities, Who saveth thy life from de - struc - tion, and crowneth thee with mer - cy and lov - ing kindness.
pp
Cres.
pp
Cres.
healeth all thine in - fir - mities, Who saveth thy life from de - struc - tion, and crowneth thee with mer - cy and lov - ing kindness.
Solo.
Ye that ful - fil his commandment, and hearken un - to the voice, un-
Solo.
O praise the Lord, ye angels of his,
Andante. Solo.
O praise the Lord, ye angels of his, ye that ful - fil.... his commandment, and heark - - - - - - - en un-
and hearken un - to the voice,
Solo.

Tempo Primo.
- to the voice of his word, and hearken un-to the voice of his word.
O praise the Lord, all ye his hosts, ye servants of his that do his
Tutti. Tempo Primo.
- to the voice of his word, and hearken un-to the voice of his word.
O praise the Lord, all ye his hosts, ye servants of his that do his
pleas - ure, O speak good of the Lord, all ye works of his, in all places of his do - min-ion. Praise thou the Lord, O my soul!
p
pp
f
pleas - ure, O speak good of the Lord, all ye works of his, in all places of his do - min-ion. Praise thou the Lord, O my soul!

Un poco piu Presto.
Glo-ry, Glo - ry be to the Father, and to the Son, and to the Ho - ly Ghost; As it was in the be - ginning, is now, and
ff
p
Un poco piu Presto.
Glo-ry, Glo - ry be to the Father, and to the Son, and to the Ho - ly Ghost; As it was in the be - ginning, is now, and
v - er shall be, world without end, world without end, world without end, A - men, A - men, A - - men.
f
A - men, A - men, A - - men.
Cres.
Ritard poco a poco.
ev - er shall be, world without end,.. world without end.. world with-out end,.. A - - - men A - - men.

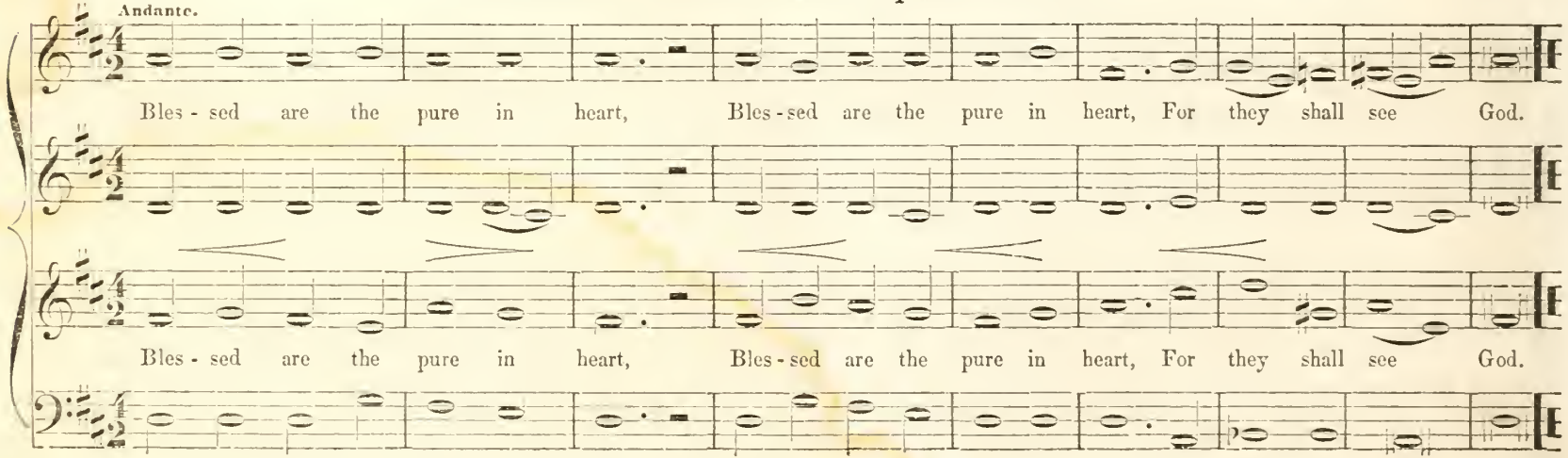
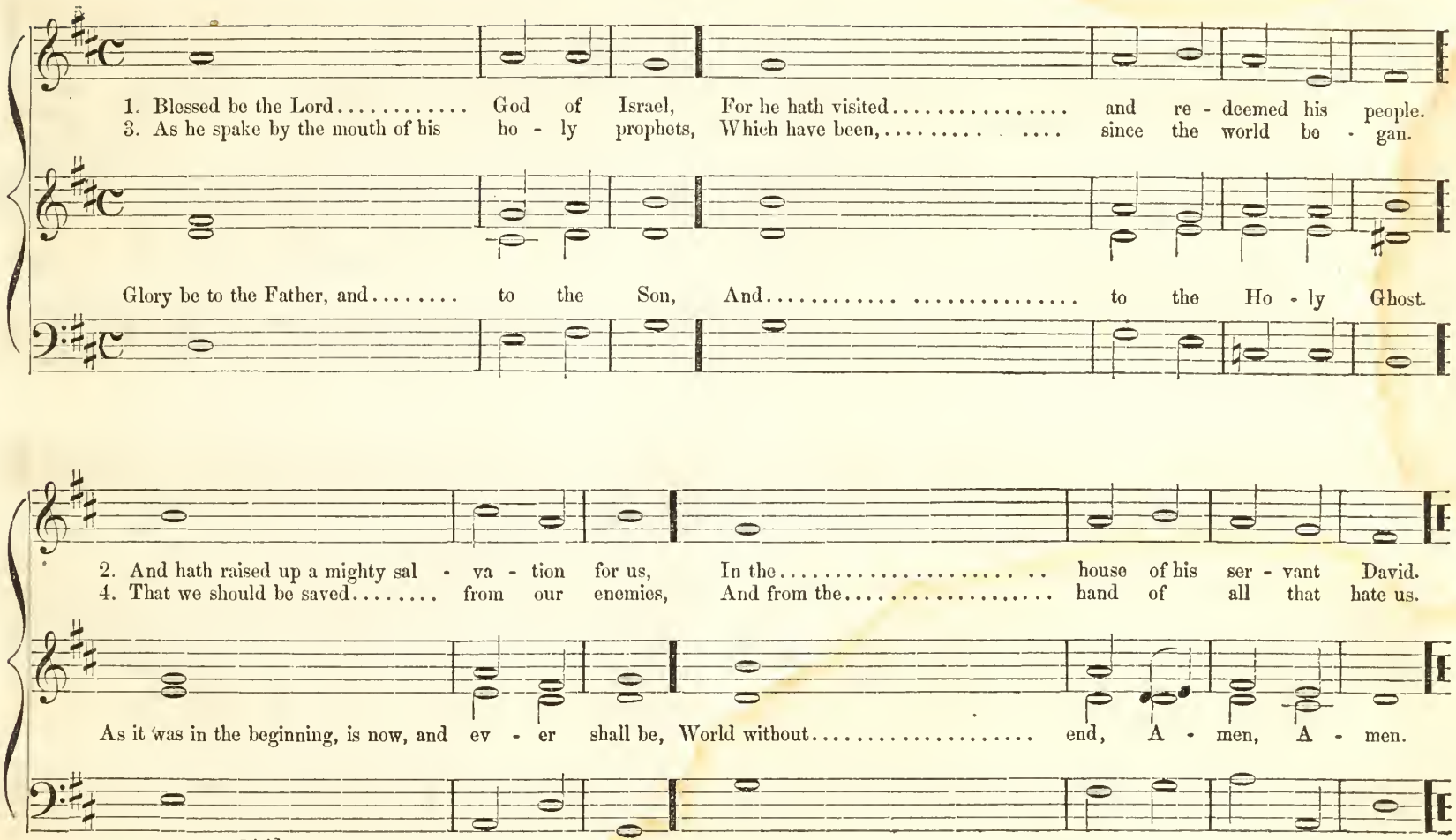
SENTENCE. "Seek ye the Lord."

Larghetto, con Affetto.
Tenor. Solo.
O God our Fa - ther, let thy love a - bide with us; Giv - er of
tr
p
per - fect gifts, hear thy children's cry, Save, oh save us from the pow'r of sin;
lead us not in - to temp - ta - tion, Save us from sin, lead us not in - to tempta - tion, Save us from sin.
Cres.


May we for - ev - er keep all thy ho - ly laws; May we for ev - er walk in thy per - fect way.
May we for - ev - er keep all thy ho - ly laws; May we for ev - er walk in thy per - fect way.
Help, oh help us when we fal - ter, Guard, oh guard us when dan - ger is nigh; guard, oh
f
p
ff
Help, oh help us when we fal - ter, Guard, oh guard us when dan - ger is nigh; guard, oh

MOTETT. "The Lord will comfort Zion."

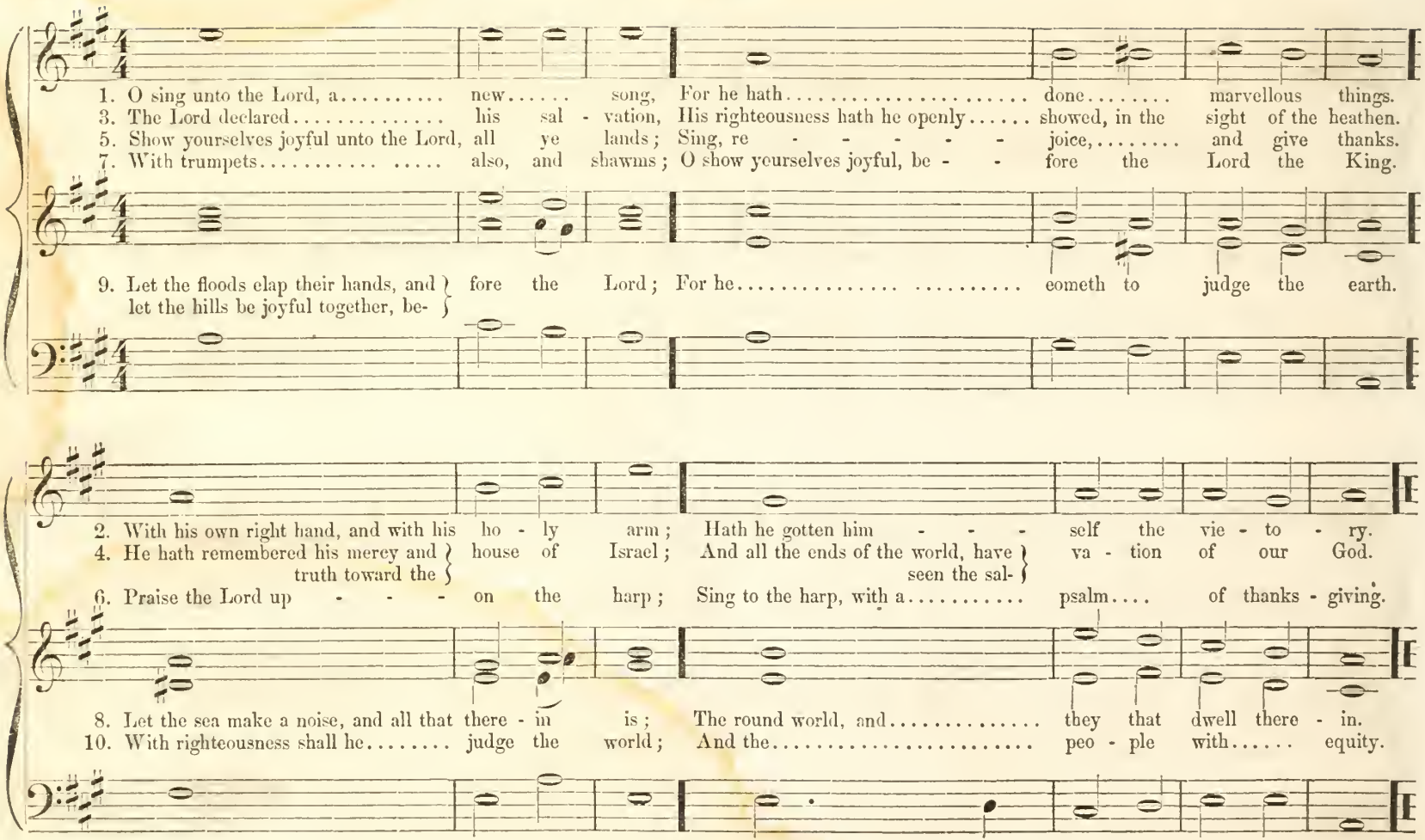
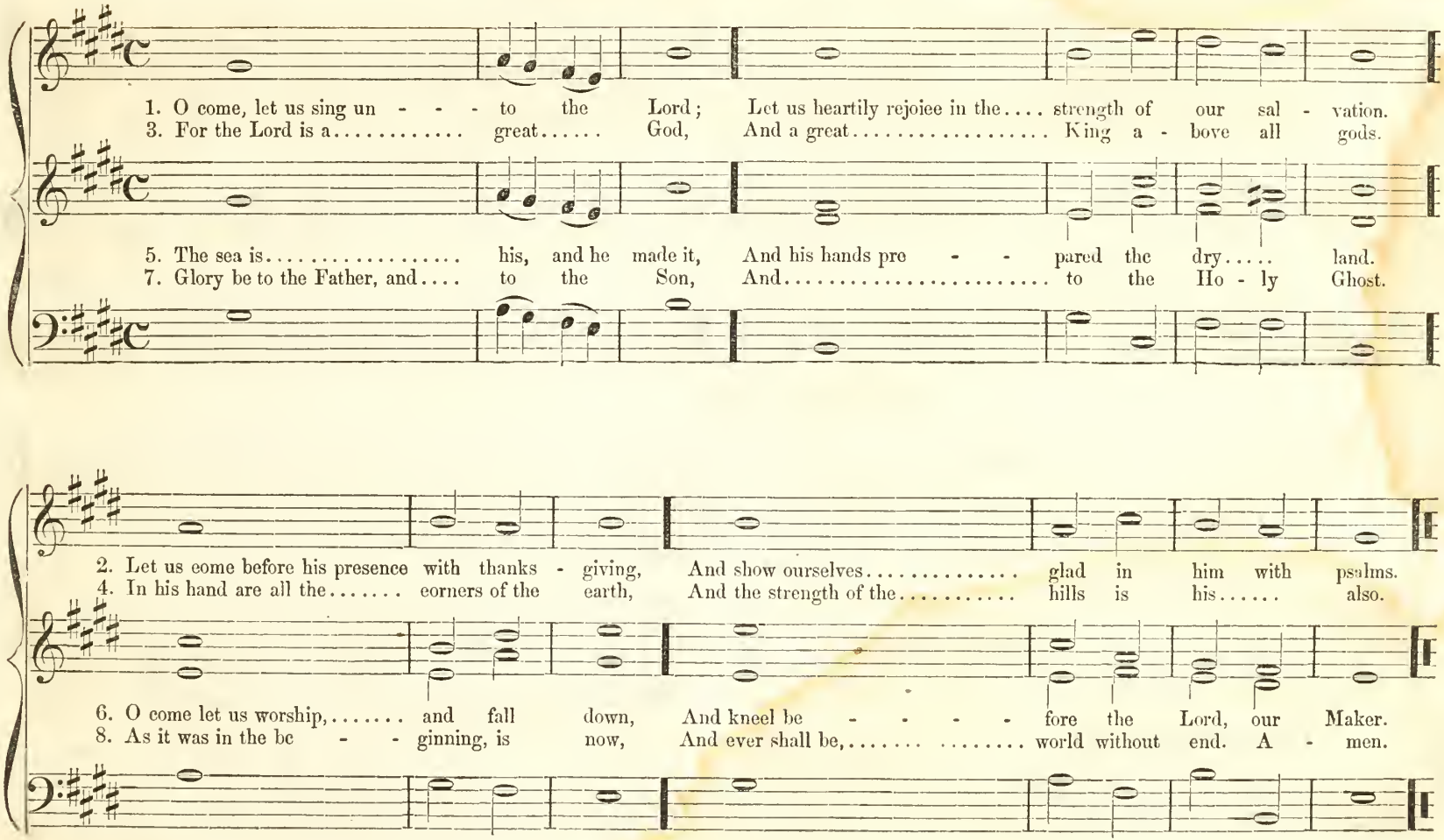
VON WEBER.

com - - fort.... her waste places; joy and glad - ness shall be found there - in;....
joy and glad - - - - - - - ness shall bo found therein, Soprano. Solo. Shall be found there - in; joy and gladness,
joy and gladness, joy and gladness shall be found therein; joy and gladness, joy and glad - - - ness shall be found there-

- in;
Thanksgiving, thanksgiving, and the voice of mel - o - dy; joy and gladness, joy and glad - ness, And the voiee of
Tenor.
joy and gladness, joy and glad - ness shall be found therein; And the voice, the voice of mel - o -
Soprano and Alto.
joy and gladness, joy and glad - ness shall be found therein; And the voiee, the voiee of mel - - o -
Bass.
mel - o - dy, joy and peaee shall dwell.... with.... thee, Zi - on, ei - ty of.... our God;
dy,
Joy and gladness,
dy,
Joy and gladness,

Zi - on, ci - ty of our God; joy and gladness, joy and gladness, joy and peace shall dwell in thee,
joy and gladness shall be found therein; Zi-on, ci - ty of our God;
joy and gladness shall be found therein; Zi - on, ci - ty of our God; Zi-on, ci - - ty of our God,
joy and peace, joy and peace shall dwell in thee; joy and peace, joy and peace shall dwell in thee, joy, joy and peace shall dwell in thee.
joy and peace shall dwell in thee; Joy and peace shall dwell in thee, Joy and peace shall dwell in thee.

Andantino.
Solo.
The Lord will com-fort Zi - on, He will comfort her waste pla - ces, and make her like E - den, Like the gar - den of the Lord: The
Solo.
Tutti.
The Lord will com-fort Zi - on, He will comfort her waste pla - ces, and make her like E - den, Like the gar - den of the Lord: The
Lord will comfort Zi - on, He will com-fort her waste places, and make her like E - den, Like the gar-den of the Lord: Joy and gladness, joy and
Lord will comfort Zi - on, He will com-fort her waste places, and make her like E - den, Like the gar-den of the Lord: Joy and gladness, joy and



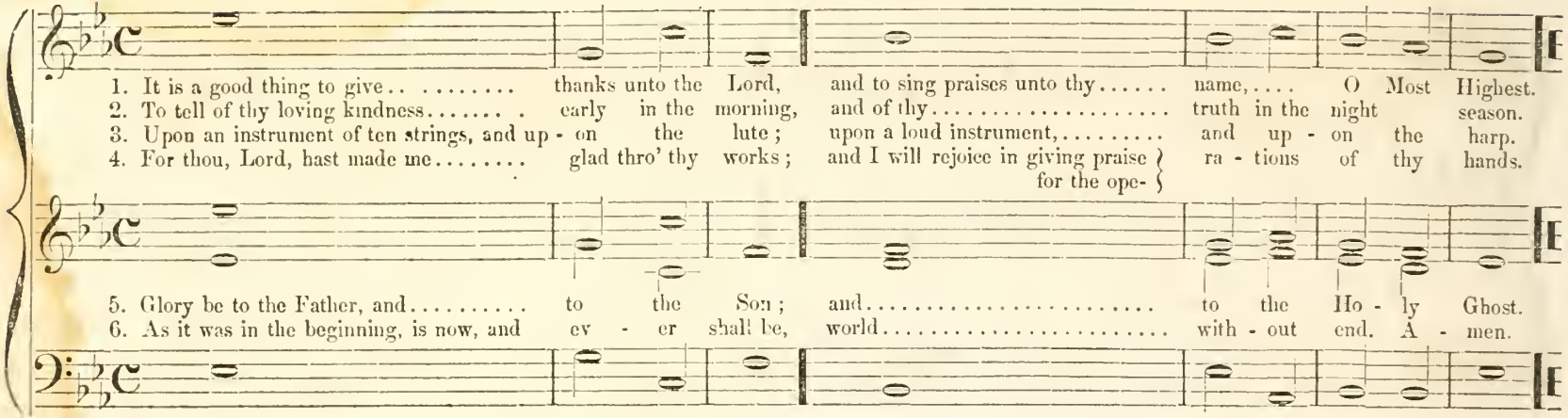
SENTENCE. "Blessed are the pure in heart."



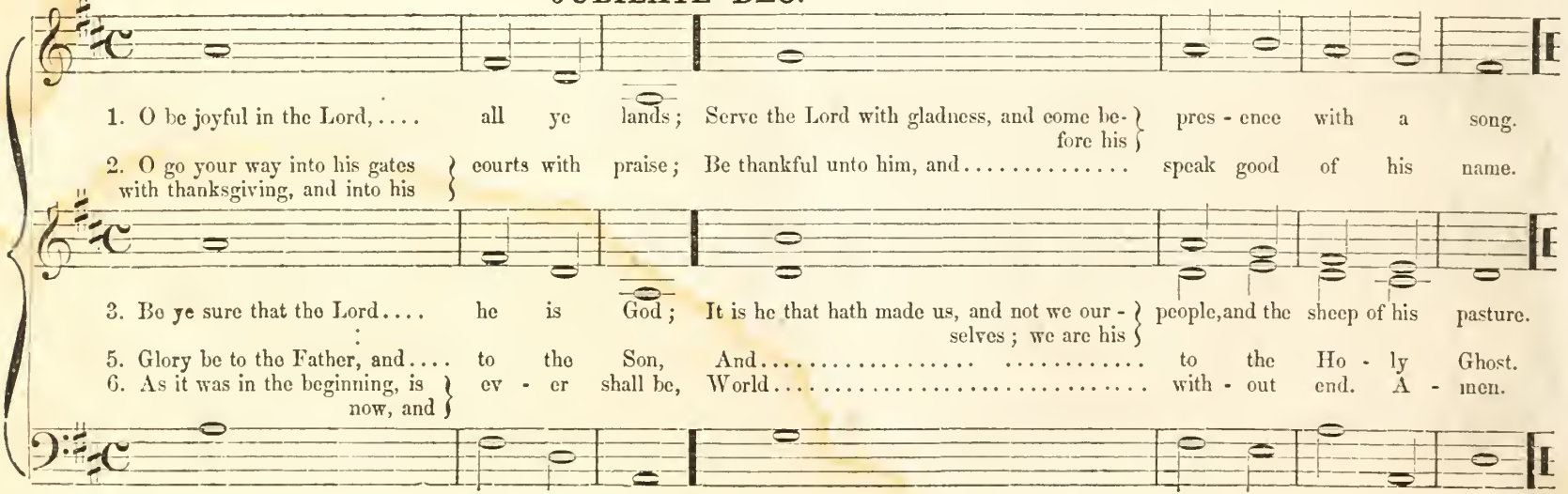
1. Blessed be the Lord..... God of Israel, For he hath visited..... and re - deemed his people.
3. As he spake by the mouth of his ho - ly prophets, Which have been,..... .... since the world be - gan.
Glory be to the Father, and..... to the Son, And..... ..... to the Ho - ly Ghost.
2. And hath raised up a mighty sal - va - tion for us, In the..... house of his ser - vant David.
4. That we should be saved..... from our enemies, And from the..... hand of all that hate us.
As it was in the beginning, is now, and ev - er shall be, World without..... end, A - men, A - men.

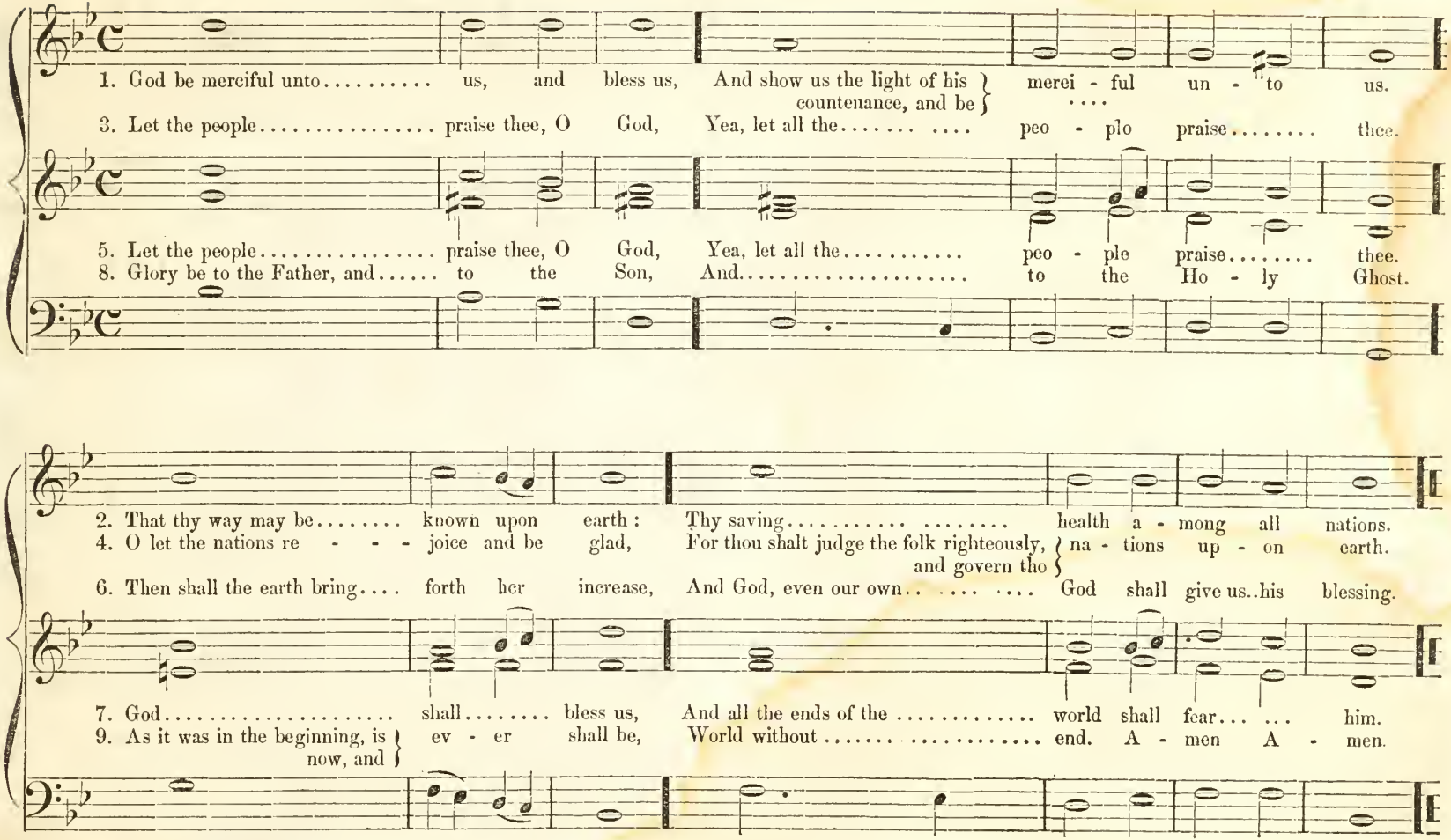

1. O sing unto the Lord, a..... new..... song, For he hath..... done..... marvellous things.
3. The Lord declared..... his sal - vation, His righteousness hath he openly..... showed, in the sight of the heathen.
5. Show yourselves joyful unto the Lord, all ye lands; Sing, re - - - - - joice,..... and give thanks.
7. With trumpets..... ..... also, and shawms; O show yourselves joyful, be - - fore the Lord the King.
9. Let the floods clap their hands, and let the hills be joyful together, be- fore the Lord; For he..... eometh to judge the earth.
2. With his own right hand, and with his ho - ly arm; Hath he gotten him - - - self the vie - to - ry.
4. He hath remembered his mercy and truth toward the house of Israel; And all the ends of the world, have seen the sal- va - tion of our God.
6. Praise the Lord up - - - on the harp; Sing to the harp, with a..... psalm.... of thanks - giving.
8. Let the sea make a noise, and all that there - in is; The round world, and..... they that dwell there - in.
10. With righteousness shall he..... judge the world; And the..... peo - ple with..... equity.

1. O come, let us sing un - - - to the Lord; Let us heartily rejoice in the.... strength of our sal - vation.
3. For the Lord is a..... great..... God, And a great..... King a - bove all gods.
5. The sea is..... his, and he made it, And his hands pre - - pared the dry..... land.
7. Glory be to the Father, and.... to the Son, And..... to the Ho - ly Ghost.
2. Let us come before his presence with thanks - giving, And show ourselves..... glad in him with psalms.
4. In his hand are all the..... corners of the earth, And the strength of the..... hills is his..... also.
6. O come let us worship,..... and fall down, And kneel be - - - - fore the Lord, our Maker.
8. As it was in the be - - ginning, is now, And ever shall be,..... ..... world without end. A - men.

BONUM EST CONFITERI.



JUBILATE DEO.




1. God be merciful unto us, and bless us, And show us the light of his countenance, and be merei - ful un - to us.
3. Let the people praise thee, O God, Yea, let all the peo - plo praise thee.
5. Let the people praise thee, O God, Yea, let all the peo - ple praise thee.
8. Glory be to the Father, and to the Son, And to the Ho - ly Ghost.
2. That thy way may be known upon earth: Thy saving health a - mong all nations.
4. O let the nations re - - - joice and be glad, For thou shalt judge the folk righteously, and govern tho na - tions up - on earth.
6. Then shall the earth bring forth her increase, And God, even our own God shall give us..his blessing.
7. God shall bless us, And all the ends of the world shall fear him.
9. As it was in the beginning, is now, and ev - er shall be, World without end. A - men A - men.

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